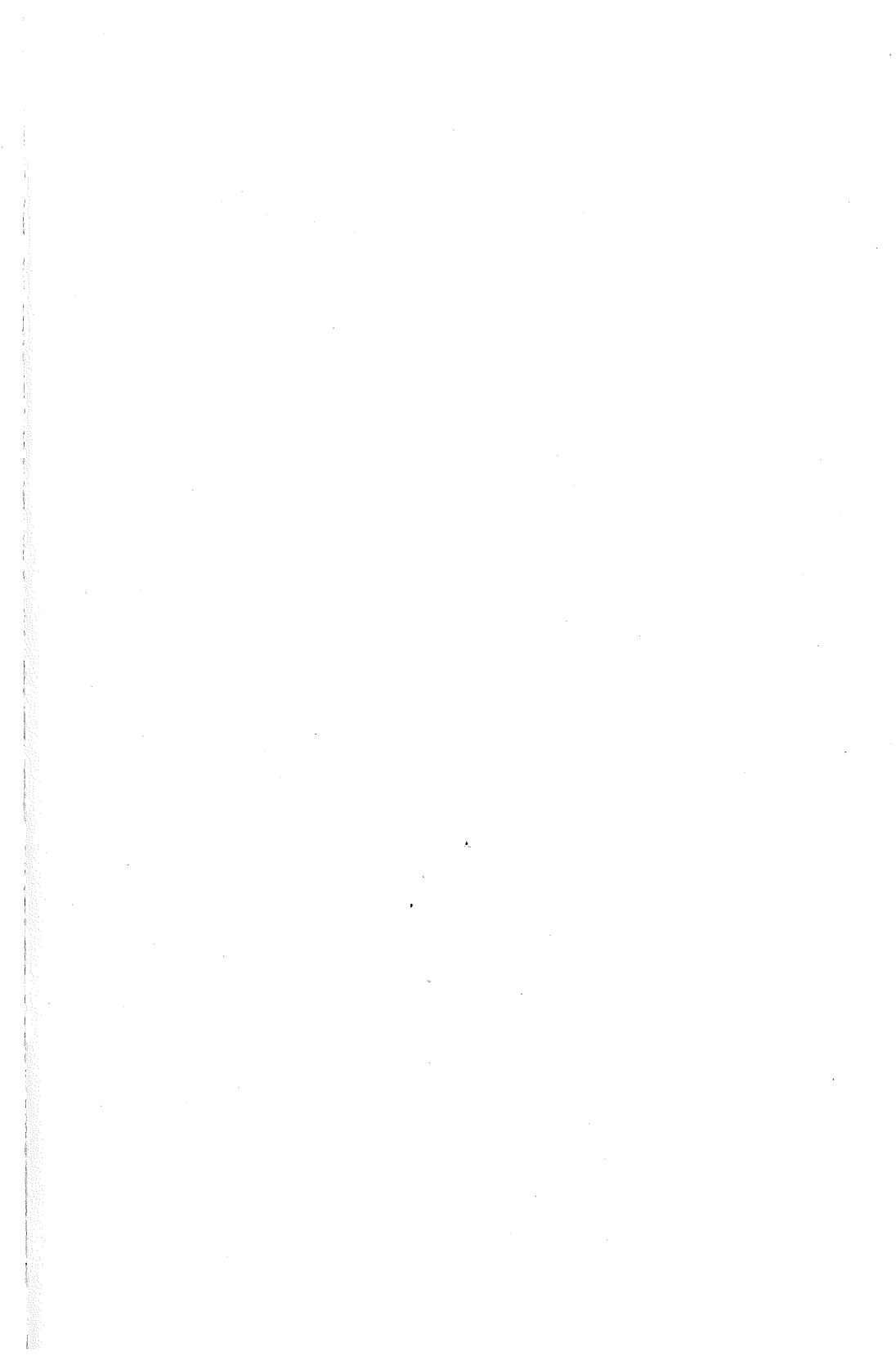




NHK 将棋講座 による

～ワンポイント上達法～
The NHK Shogi Lectures
Step-by-step instruction

ここを直せば強くなる

Better moves for better shogi



青野 照市八段
ジョン・フェアベアン 翻訳

**Bilingual
Shogi
Books**

はじめに

将棋の指し方や戦法を解説した本は、数多く有りますが、将棋の考え方や理論について、やさしく解説した本は有りません。私は一年間にわたって、NHK将棋講座の講師を務めるに当り、前述のことに気が付き、何とかして初級の方にも解るように将棋の理論をやさしく解説できないものかと考えました。そこで、将棋の理論を知る上で、大切と思われるテーマを六つに分け、それぞれのテーマの中に初級者にも簡単に理解できる段階から、有段者が読んでも参考になる段階までを取り入れることにしました。

つまり、初級から中・上級までという波が六回繰り返される訳ですが、これによって難解と思われる将棋の理論も、誰れにでも理解して頂けるものと確信します。

本書はNHK講座で使ったテキストの一年分に、多少手を加えて一冊にまとめたものです。更に読者の方から頂いた質問に放送を通じて解説した事項を追加しました。

又、本書は英訳を付けてありますが、英国在住のジョン・フエアベアン氏の翻訳によるもので、将棋・碁に精通した適任者です。英語の教材としても格好のものと信じます。

著者記

Foreword

There are numerous books on how to play shogi or books that explain shogi openings, but there are none that explain in simple fashion how to think about shogi or the theory of the game.

When I was presenting the NHK (Japanese Broadcasting Corporation) Shogi Lectures over the period of a year, I had this in mind, and I thought about how I could explain the theory of shogi plainly so that even low-kyu players could understand.

I divided the lectures into six subjects I felt were important from the viewpoint of learning shogi theory and under the respective headings I decided to go from a level that a beginner could easily understand to a level where even dan players could read with profit.

This meant going from low to middle to high kyu in six different cycles, but by doing so I am convinced that it made it possible to understand even those aspects of shogi theory that are reckoned to be difficult to comprehend.

This book is a compilation, with some additions, in one volume of the texts used over the twelve months in the NHK lectures. I have also added some items that I explained on the air in answer to questions received from viewers.

Furthermore, this book includes a translation into English which has been done by John Fairbairn in England. He is well qualified for the job, being well versed in shogi and go. I am sure it will be of great use to students of English.

AONO Teruichi. 8-dan

■ NHK将棋講座による
「ワンポイント上達法」

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Better moves for better shogi

ここを直せば強くなる

第一章

きれいな形が将棋の基本

● プロローグ

(序)

盤作戦で駒組の良し悪しは、そのまま駒の働きに差を生じ形勢を左右するまでになります。形の良し悪しは、手を読んで判断するのではなく、見た目で、パツと判断がつかなければなりません。つまり「読む」のではなく「感じる」のです。悪形といっても駒の動きが全くでたらめなものから駒の能率がちよつと悪いだけの悪形もあります。これも重要なことですが、良形、悪形を見分ける最大のポイントに玉の位置があります。どんなにきれいな囲いを作っても王様がその囲いと反対方向にいたのではすべて悪形になるのです。第一章では、悪形をテーマ別に分けて初心者から中級以上の方までよく指しそうな形を選んで解説します。形はあくまで感じることです。

CHAPTER 1 GOOD SHAPE IS THE BASIS OF GOOD SHOGI

Introduction

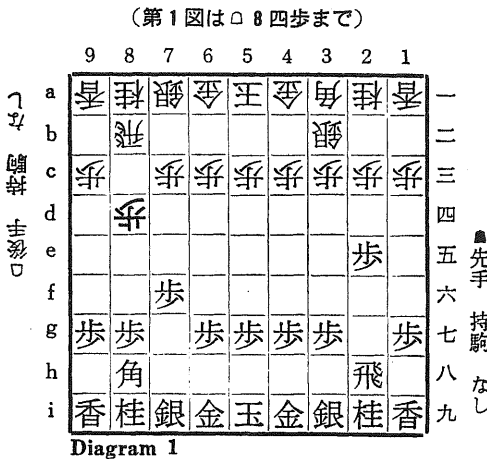
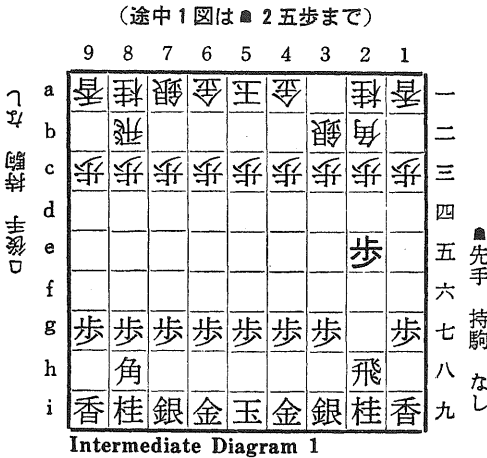
It may be said that whatever is good or bad about the arrangement of one's pieces in the opening gives rise *ipso facto* to differences in the effectiveness of the pieces and so governs the overall position. The merits or demerits of their *shape* (positioning relative to each other) are not assessed by looking several moves ahead but must be assessable at a glance. In other words by *intuition* not by *analysis*. As for bad shapes there are those where the pieces are acting quite haphazardly and, at the other end of the scale, those where the efficiency of the pieces is only slightly impaired. But the single most important point in distinguishing between good shape and bad shape is the position of the king. No matter how splendid a castle you make, if the king moves away from that castle everything is bad shape. In Chapter 1 I shall be taking bad shape as my theme, illustrating the various shapes that beginners and intermediate players seem to make most often. Eventually good shape will become something tangible.

■ 第一講 Ⅱ 良い動き、悪い動き

駒の動きによる悪形

(ま)

ず最初は、将棋を覚えて間もない人や全く本などを讀んだことのない人がよく指す単純な駒の動きによる悪形から入ります。この手順は将棋クラブで初心者の方局を見ていた時に指された実戦譜から取材したものです。



(第1図) 1図となった局面を見て、少し将棋に強い人なら既に後手が疑問手を指して、悪形になっているのが理解できるはずです。

(第1図)

○3一角

▲7六歩

○8四歩

第1図までの指し手

▲2六歩

○3二銀

▲2五歩

LECTURE 1: Good move, bad shape

BAD SHAPE DUE TO HAVING MOVED PIECES

First I shall begin with the bad shape due simply to having moved a piece, as is often seen in games played by people who have only recently learnt shogi or who have yet to read a shogi book. The sequence below is taken from the score of a game played when I was watching some beginners play at a shogi club.

Moves to Diagram 1:

▲P-2f, ○S-3b; ▲P-2e (Intermediate Diagram 1), ○B-3a; ▲P-7f, ○P-8d (Diagram 1)

If you are already a fairly good shogi player, I expect you can see, looking at the position reached in Diagram 1, that White has already played a questionable move which has led to bad shape.

(参考1図は▲7六歩まで)

	9	8	7	6	5	4	3	2	1	
a	香	桂	銀	金	王	金		桂	香	一
b		飛					銀	角		二
c	歩	歩	歩	歩	歩	歩	歩	歩	歩	三
d										四
e										五
f			歩					歩		六
g	歩	歩		歩	歩	歩	歩		歩	七
h		角						飛		八
i	香	桂	銀	金	王	金	銀	桂	香	九

Reference Diagram 1

そうです。□3二銀が疑問手です。
 先手の三手目、▲2五歩は悪くはありませんが、先に▲7六歩(参考1図)とされると、後手からは□3四歩と角道を開けることができず、序盤早々に一本取られた形になります。もともと後手が、□3一角と引いたので参考1図と同じ形になりましたが、この初手□3二銀は疑問手と言うより悪手なのです。

▲先手 持駒 なし

(参考2図は□3二金まで)

	9	8	7	6	5	4	3	2	1	
a	香	桂	銀	金	王		銀	桂	香	一
b		飛					金	角		二
c	歩		歩	歩	歩	歩	歩	歩	歩	三
d		歩								四
e								歩		五
f										六
g	歩	歩	歩	歩	歩	歩	歩		歩	七
h		角						飛		八
i	香	桂	銀	金	王	金	銀	桂	香	九

Reference Diagram 2

それではどう指すのが正しく、良い形かと言え、▲2六歩に□8四歩(ここで□3四歩と突くのは別の作戦)として、▲2五歩には□3二金(参考2図)と上るのが角頭を守る正しい形です。
 こうしておけば、たとえ先手が▲7六歩と突いてきても、後手は□3四歩と角道を開けることができ、バランスの取れた形となります。

▲先手 持駒 なし

Yes, □S-3b is the questionable move.

Black's second move, ▲P-2e, is not bad, but were he first to play ▲P-7f (Reference Diagram 1), White would not be able to open up his bishop's diagonal with □P-3d. Black would have a stranglehold on him with the game hardly begun. As it happened, White pulled back his bishop with □B-3a, leading to the same result as Reference Diagram 1. In fact, his initial move □S-3b is a bad one rather than a questionable one.

What then is the correct way to play, to make good shape? The correct shape is to answer ▲P-2f with □P-8d (playing □P-3d here would be a different opening) and then against ▲P-2e to move up the gold with □G-3b (Reference Diagram 2) to defend the head of the bishop. If he plays this way White can open the bishop diagonal with □P-3d even after Black plays ▲P-7f and his position will have achieved balance.

悪形は悪形を呼び込む

再掲第1図からの指し手

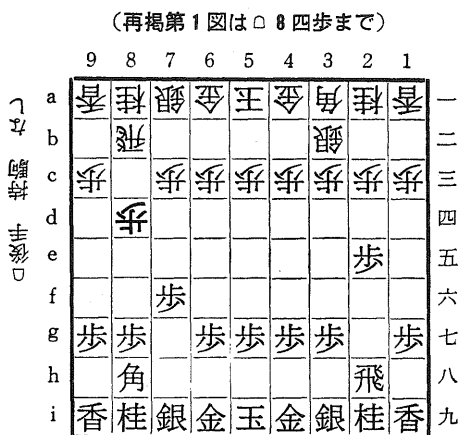
■7八金 □8五歩 ■7七金

□5二金左 ■4八玉 □4一玉

(第2図)

(第2図) 2図となつては先手も悪形、後手も悪形、共々将棋の基本を無視したひどい形になりました。

■先手 持駒 なし



Repeat Diagram 1

(第2図は□4一玉まで)



Diagram 2

先手の■7八金は良いとしても次の■7七金が悪形への第一弾。こゝは■7七角(第3図)の一手で、この金は角道を止めるだけでなく、角の活用も消しています。更に■4八玉が又悪く、玉は■6九玉と飛車の反対側に囲うべきです。

一方後手も金のいない方に玉を移動させて最悪の形。これも最初の□3二銀が悪いために囲いようがないからです。

■先手 持駒 なし

Bad shape invites more bad shape

Moves from Repeat Diagram 1:

■G-7h, □P-8e; ■G-7g, □G4a-5b;

■K-4h, □K-4a (Diagram 2)

In Diagram 2 Black has bad shape, White has bad shape, and both have horrible positions which totally disregard the fundamentals of shogi.

Although Black's ■G-7h is good, the following ■G-7g is his first step towards bad shape. Here ■B-7g (Diagram 3) is the only move. The gold move merely blocks the bishop's diagonal and destroys the mobility of the bishop. ■K-4h is also bad; the king should castle away from the rook with ■K-6i.

Meanwhile White has also moved his king away from his golds: the worst shape possible. Here again, because his initial □S-3b was bad, he has no way to castle.

(第3図は▲7七角まで)

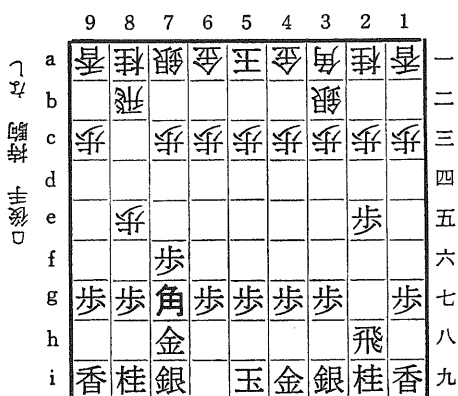


Diagram 3

第3図からの指し手
 第3図に至る三手目、▲7七金で▲7七角(第3図)なら次のような進展が考えられます。
 第3図からの指し手
 〇5四歩 ▲8八銀 〇6二銀
 〇4八銀 〇5二金右 ▲6九玉
 (第4図)
 〇5四歩は、角の活用を図った手ですが、そこで▲8八銀が手堅い一手で良形です。
 ▲先手 持駒 なし

(第4図は▲6九玉まで)



Diagram 4

更に、▲4八銀から▲6九玉と玉を飛車と反対側に囲い、次に▲5八金↓▲4六歩↓▲3六歩と自然に進めていけば、手には困りません。
 反対に後手は〇6二銀、〇5二金右としたものの、3一に角がいるため〇4二玉から〇3一玉と囲えません。
 そこで角を交換して捌く必要がある訳ですが――。

If, instead of his second move on the way to Diagram 2, ▲G-7g, Black plays ▲B-7g (Diagram 3), the following developments can be expected.

Moves from Diagram 3:

〇P-5d; ▲S-8h, 〇S-6b; ▲S-4h, 〇G6a-5b; ▲K-6i (Diagram 4)

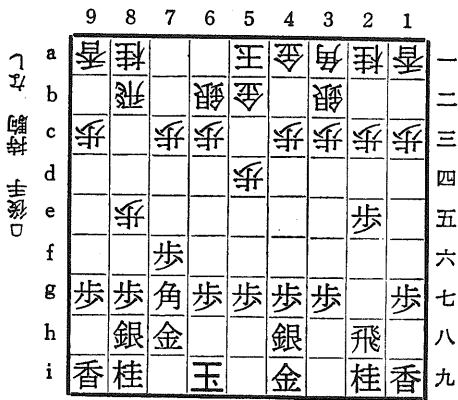
〇P-5d is planning to utilize the bishop but ▲S-8h is a solid move and is good shape.

Moreover, if Black castles away from his rook after ▲S-4h with ▲K-6i, and then proceeds naturally with ▲G-5h → ▲P-4f → ▲P-3f, he will not be stuck for moves.

White, on the other hand, despite having played 〇S-6b and 〇G6a-5b, cannot castle with 〇K-4b then 〇K-3a because he has his bishop on 3a.

This means it will be necessary for him to achieve sabaki by exchanging bishops.

(再掲第4図は▲6九玉まで)



Repeat Diagram 4

(第5図は▲2二角まで)

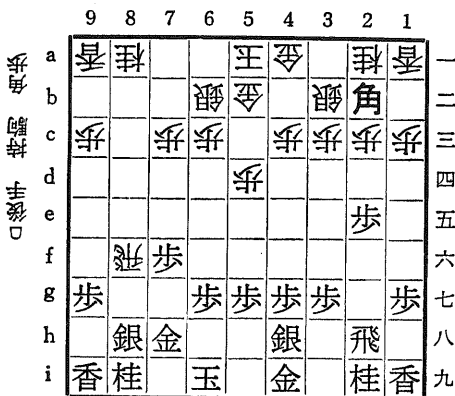


Diagram 5

Single move, triple loss

Moves from Repeat Diagram 4:

△P-8f; ▲Px8f, △Bx8f; ▲Bx8f. △Rx8f;

▲B*2b (Diagram 5)

In trying to create a way for his king to castle by exchanging bishops after △P-8f, White has to withstand a powerful and numbing counterattack by Black.

Sabaki for White means sabaki for Black and in ▲B*2b Black has the move to exploit unerringly White's bad shape. After this White has no means of defending the threatened lance on 1a and it is obvious at a glance that his position is inferior.

The reason for this is ultimately the bad shape of △S-3b. It had three drawbacks: ①he could not open his bishop's diagonal, ②he could not castle, ③it created a hole at the point 2b.

一手が三重のマイナス

再掲第4図からの指し手

△8六歩

▲同歩

△同角

▲同角

△同飛

▲2二角

(第5図)

後

手△8六歩から角交換をして玉の囲い道を作ろうとしたものの、先手に強烈な反撃を受けシビレました。

▲先手 持駒 なし

捌けば捌かれるという訳で、この▲2二角は後手の悪形を適確についた一手です。これで後手は、1一の香取りを防ぐ手段がなく、劣勢は一目瞭然といったところですよ。

こうなった原因は、結局△3二銀の悪形で、①角道を開けられず、②玉を囲えず、③2二の地点にスキができるという三重のマイナス面があったからです。

▲先手 持駒 歩

(参考3図は▲2二歩まで)



Reference Diagram 3

(参考4図は△6四角まで)



Reference Diagram 4

これに比べて先手陣は、金銀が良形のスクラムを組んでおり、今すぐに▲8七歩と打つ必要がないばかりか、後手がほおっておくと香を入手してから、▲8七香の狙いさえ残っています。

なお、先手の▲2二角では、もう一つの攻め筋があります。

それは▲2四歩と突き捨て、△同歩に▲2二歩(参考3図)と打つ手です。

これも確実に桂得となるので、先手優勢となります。

又、第4図から後手が△6六歩以下、角交換にこないで△6四角(参考4図)と出た場合は、▲2四歩から歩を交換して一歩持てば次に▲2二歩が狙えます。

ちよつとしたところでも、良い動きと悪い動きではこうも違うことを念頭に入れてほしいものです。

Compared to this, in Black's position the generals are united in good shape and now not only is there no need to play ▲P*8g immediately, but Black, after getting a lance in hand and if White does nothing to stop him, can even aim at ▲L*8g.

And instead of ▲B*2b Black has another way of attacking! This is the pawn sacrifice ▲P-2d. After △Px2d he has the drop ▲P*2b (Reference Diagram 3).

This too leads to a definite profit, of a knight, so that Black again stands better.

In Diagram 4, if White does not exchange bishops with △P-8f etc. but brings his bishop out with △B-6d (Reference Diagram 4), Black can get a pawn in hand by exchanging pawns with ▲P-2d and can aim next at ▲P*2b.

Mark well that good shape and bad shape differ to this extent even in the most unsuspected places.

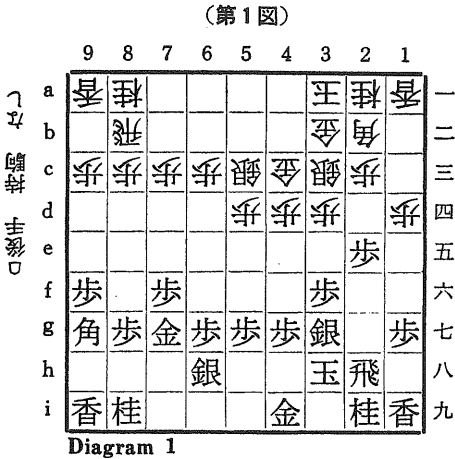
■第二講 着ている駒は自分から脱ぐな

玉の位置による悪形

（第1図）1図は前講の対局より多少ましな駒組ですが、それでも両方に配置ミスがあります。特に玉の位置が問題で、

先手は「王飛接近すべからず」の格言を破った悪形、後手は2二の角を3一に引いて活用する手を消した悪形なのです。

■先手 持駒 なし



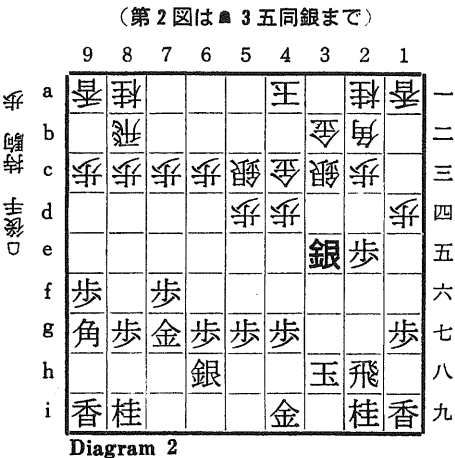
この形から先手が攻めてみると――
第1図からの指し手

■4六銀 □4一玉 ■3五歩
□同歩 ■同銀（第2図）

（後）手の□4一玉は先手の角筋を避け、
た手で最善手ですが、こう指せる

くらいなら初めから□3一玉とは指さないでしよう。□3五同歩、■同銀となり先手が攻めているように見えますが――。

■先手 持駒 歩



LECTURE 2: Defenders shouldn't wander

BAD SHAPE DUE TO THE POSITION OF THE KING

Diagram 1 is a somewhat better position than in the previous lecture, but even so there have been mistakes in positioning by both sides. In particular the positions of the kings are questionable. Black has bad shape in contravention of the proverb 'Keep the king and rook apart' and White has bad shape in that he has eliminated the move by which he can activate his bishop on 2b by pulling it back to 3a.

If Black tries to attack from this position――

Moves from Diagram 1:

■S-4f, □K-4a; ■P-3e, □Px3e; ■Sx3e (Diagram 2)

White's □K-4a is to get off Black's bishop's diagonal and is the best move, but if he wants to play like this he should not have played □K-3a in the first place. After ■Px3e and ■Sx3e it seems as if Black can go on attacking.

(第3図は△4五歩まで)



Diagram 3

第2図からの指し手
△4五歩(第3図)
の△4五歩は上級者の感覚で、初心の方には無理かも知れませんがここはこう指すところです。
第3図からの指し手①
■2四歩 △同歩 ■同銀
△同銀 ■同飛 △2三歩
■2八飛 △5五角(第4図)
■先手 持駒 歩

(第4図は△5五角まで)

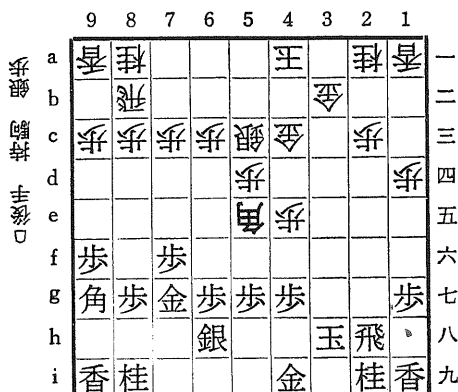


Diagram 4

先
手 ■3四歩なら△4四銀左、■2四歩、△同歩、■同銀、△2五歩となり攻めが止まるので■2四歩から銀交換に出ます。普通なら銀と歩二枚を持駒にして先手良しなのですが、直後の△5五角が厳しく先手不利です。第4図以下■3七歩なら△3六歩、■5六歩、△3七歩成、■同桂、△6四角で、又■1八飛でも△3六歩でいずれも後手優勢です。
■先手 持駒 銀歩二

Moves from Diagram 2:

△P-4e (Diagram 3)

This △P-4e requires the perception of an advanced player and it is perhaps unreasonable to expect a beginner to play it. But now is the time to play this.

Moves from Diagram 3: —①

■P-2d, △Px2d; ■Sx2d, △Sx2d;

■Rx2d, △P*2c; ■R-2h, △B-5e (Diagram 4)

If Black plays ■P*3d it leads to △S3c-4d; ■P-2d, △Px2d; ■Sx2d, △P*2e and the attack is halted. Therefore, after ■P-2d Black exchanges silvers. Normally it is good for Black to get two pawns and a silver in hand, but the imminent △B-5e is too severe and puts Black at a disadvantage. After Diagram 4, if ■P*3g, then △P*3f; ■P-5f, △Px3g+; ■Nx3g, △B-6d. Or if ■R-1h, then △P*3f. In both cases White has the better position.

(再掲第3図は△4五歩まで)



Repeat Diagram 3

(第5図は△1三角まで)



Diagram 5

玉頭で戦う不利が歴然

(第4図)

4図の△5五角が厳しい手なので一旦それを防ぐとどうなるでしょう。

再掲第3図からの指し手②

■5六歩 △1三角(第5図)

5六歩として、角の出を消せば今度は△1三角が厳しい反撃です。

この手が効かないようなら△4四銀右もあります。

いずれにしても、この△1三角は先手の6八の銀が浮いているために3五の銀は逃げる訳にはいきません。第5図となつては先手の玉の位置が悪かったばかりでなく、金銀の位置も悪形だったようです。いきおいここで歩を突く一手になりました。

The head of the king is not the place to fight

Because △B-5e in Diagram 4 is a severe move, Black has to prevent it. How?

Moves from Repeat Diagram 3: —②

▲P-5f, △B-1c (Diagram 5)

If Black stops the bishop coming out with ▲P-5f, now △B-1c is a severe counterattack.

If it seems this move will not be effective, there is also △S5c-4d.

In any case, after △B-1c, because Black's silver on 6h would be unprotected the silver on 3e cannot move away. In Diagram 5 not only is Black's king position bad, but also the position of his generals seems like bad shape. Obviously the only move from here is to push a pawn.



Intermediate Diagram 1

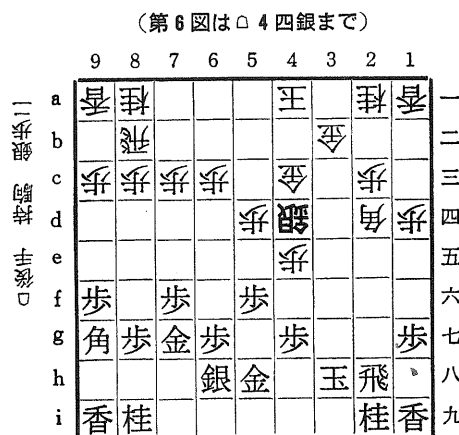


Diagram 6

Moves from Diagram 5:

▲P-2d, △Sx2d; ▲Sx2d (Intermediate Diagram 1), △Bx2d;

▲G-5h, △S-4d (Diagram 6)

Against Black's ▲P-2d, △Sx2d is the straightforward way to play. After the exchange of silvers and △S-4d, the head of Black's king is thin and he is not in a state to fight strongly, so that White has the better position.

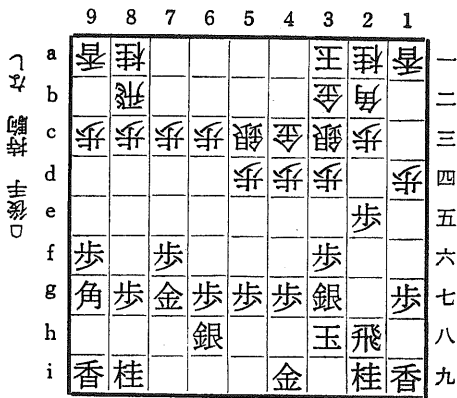
Indeed, the reason it has gone badly for Black so far is not just that his development is bad but also that he is fighting at the head of his king. When he is attacking under such circumstances it is only natural that he will end up fighting at a disadvantage. In this case a silver on 3g is not an attacking piece so long as Black's king is on 3h. Whether he likes it or not it is a defending piece. But if the silver on 3g cannot move Black cannot attack.

Let us therefore try to correct the shape in Diagram 1.

第5図からの指し手
 ▲2四歩 △同銀 ▲同銀
 (途中1図)
 △同角 ▲5八金 △4四銀
 (第6図)
 手の▲2四歩には△同銀が解りやすい指し方です。銀交換から△4四銀となれば、先手の玉頭が薄く、強く戦える状態ではないので後手優勢です。

もっともここまで悪くなったのは、駒組が悪いだけではなく、先手の玉頭で戦っているからです。こうした攻めは、戦況を不利にするのは当然で、この場合3七にいる銀は、先手の玉が3八にいる限り攻め駒ではなく、あくまで守りの駒なのです。しかし、▲3七銀が動かなければ攻めにはなりません。そこで第1図から形を直してみます。

(再掲第1図)



Repeat Diagram 1

(途中2図は▲6九玉まで)



Intermediate Diagram 2

Turning bad shape into good shape

Moves from Repeat Diagram 1:

- ▲K-4h, □K-4a; ▲K-5h, □B-3a;
- ▲K-6i (Intermediate Diagram 2), □P-8d; ▲G-7h, □P-8e;
- ▲S-7g, □B-4b (Intermediate Diagram 3); ▲B-7i, □K-3a;
- ▲P-5f, □P-7d (Diagram 7)

By way of a long sequence of seven moves both Black and White have returned to a normal Fortress opening.

Black, after ▲K-4b, transfers his king via 5h to 6i and repairs his bad shape of king and rook in proximity. Moreover, by pulling back his gold with ▲G-7h and moving up his silver with ▲S-7g, he also corrects the bad shape of the gold on 7g. In addition he has pulled back his bishop on 9g to a good point with ▲B-7i and he has opened the bishop's diagonal by playing ▲P-5f.

悪形を好形に組み直す

再掲第1図からの指し手

▲4八玉 □4一玉 ▲5八玉

□3一角 ▲6九玉(途中2図)

□8四歩 ▲7八金 □8五歩

▲7七銀 □4二角(途中3図)

▲7九角 □3一玉 ▲5六歩

□7四歩(第7図)

(先)

後共、七手ずつの長手数を進めて普通の矢倉の序盤に戻しました。

先手は、▲4八玉から▲5八玉、▲6九玉と移動して「王飛接近」の悪形を直し、更に▲7八金と引き、▲7七銀と上って▲7七金の悪形も正し、加えて、9七の角を▲7九角と好所に引きました。そして、▲5六歩と突いて角道も通りました。

第二講 着ている駒は自分から脱ぐな

(途中3図は□4二角まで)



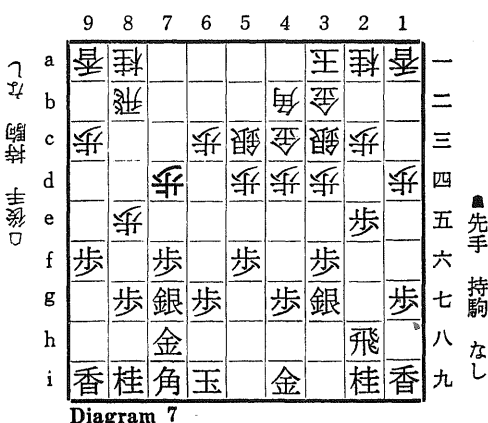
後手はと言えば、3一にいた玉を一度□4一玉と戻し、□3一角と移動させてから又、□3一玉と寄って囲おうとします。

囲いの基本は、戦いの起こりそうな駒、特に飛車から玉を遠ざけることです。

玉が6九へ行ったことによつて、初めて先手の▲3七銀は攻めの駒になった訳です。

▲先手 持駒 なし

(第7図は□7四歩まで)



▲先手 持駒 なし

第1図と比べていかに第7図が先後共に好形であるか理解できるはずですが、しかし、形勢はどうかと言え、やや後手が優勢なのです。

それは第1図からの悪形を直すのに、先手の方が手が掛かり過ぎていて後手が手得だからです。それだけ第1図では先手の方が罪が重いと言えます。

As for White, the king that was on 3a has gone back to 4a and after transferring his bishop to 3a he is about to castle again by playing □K-3a.

The basis of a castle is to distance the king from the pieces which are likely to initiate the fighting—the rook in particular.

By virtue of the king going to 6i, for the first time Black's silver on 3g becomes an attacking piece.

I am sure you can see how, compared to Diagram 1, Diagram 7 is good shape for both Black and White.

However, as regards the overall position, White to some extent has the upperhand.

This is because in correcting the bad shape in Diagram 1 Black had to take more moves and White gained in tempi. To that extent Black paid a greater penalty for Diagram 1.

(第8図は□5一飛まで)



Diagram 8

(参考1図は□3九玉まで)



Reference Diagram 1

中り駒が攻め駒に変身

(第8図)

8図、これもアマ同士の対局譜面ですが、この図を一見してどこが悪いか、今ここでどうすべきかはこれまでに検討してきた知識があればすぐに解るはずで。

玉は常に一番安全な場所に置いておくというのが本講のテーマです。

後手玉は美濃囲いにして攻撃体勢もほどこき上った布陣です。

となれば、この局面ではすぐに▲4九玉と引き、以下□5四歩、▲同歩、□同銀、▲3九玉(参考1図)といちもくさんに囲わなければならないところですよ。こうなっって初めて互角と言えるでしょう。

それを次のように指したのです。

Defenders transformed into attackers

Diagram 8 is another position from a game between two amateurs. I expect that looking at this diagram with the knowledge you have gained so far you will see at once where the bad shape is and what you should now do about it.

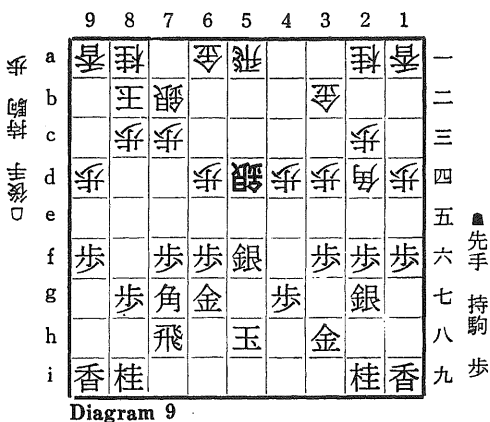
Placing the king at all times in the safest position is the theme of this lecture.

The white king is in the Mino castle and White's attacking forces are almost in position.

It is time, therefore, for Black in this position to pull his king back at once with ▲K-4i and then he must castle at top speed after □P-5d with ▲Px5d, □Sx5d; ▲K-3i (Reference Diagram 1).

For the first time we could say the position is probably level. Instead play proceeded as follows.

(第9図は□5同銀まで)



第8図からの指し手
 ■5六銀 □5四歩
 □同銀 (第9図)
 ともに■5六銀と出たために、□5四歩と突かれ、■同歩、□同銀となった第9図からは、次に□5五歩があり、それを避ける■5七金に□4五銀 (参考2図) と出られて、先手敗勢となりました。

(参考2図は□4五銀まで)



先手の■5七銀、■6七金はどんな使命をになった駒かは、既に第7図までに解説しましたが、この二つの駒は、自玉が2八の位置まで行つて初めて戦う駒に変身するのです。ゆえに第1図での■4六銀、この■5六銀の指し方は戦い方として最悪です。『着ている駒は自分から脱ぐな』『守りの駒は自分からぶつけるな』という新格言を覚えて下さい。

Moves from Diagram 8.

■S-5f, □P-5d; ■Px5d, □Sx5d (Diagram 9)

By bringing up his silver to the front line with ■S-5f Black allows □P-5d and after Diagram 9, which results from ■Px5d, □Sx5d, White has □P*5e or □S-4e (Reference Diagram 2) next. Unable to capture with ■Sx4e, Black is suddenly in a lost position.

I have already explained up to Diagram 7 what sort of interpretation must be put on Black's ■S-5g and ■G-6g: that these two pieces will be transformed into attacking pieces only when their own king goes to the square 2h. Therefore ■S-4f in Diagram 1 or ■S-5f here are the worst ways of attacking. Learn these new proverbs: 'Don't let your pieces hurt each other' and 'Defenders shouldn't wander.'

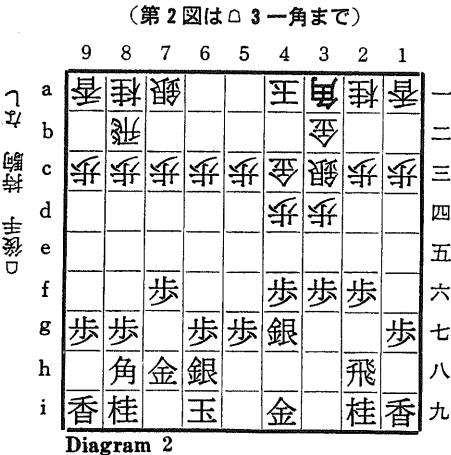
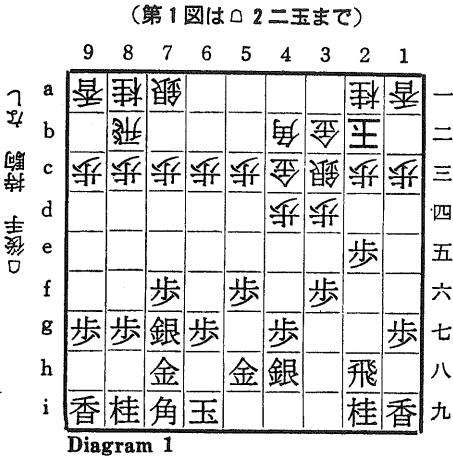
第三講 理想形の三原則

囲い過ぎの悪形

(玉)

を囲うにしてもやみくもに囲いのことだけを考えても悪形を招きます。第1図はよく見かける形で、後手の囲いは金矢倉、俗に矢倉と呼ばれる堅陣ですが、攻め駒を一手も動かしていません。とりあえず玉を囲っただけです。

■ 先手 持駒 なし



△3 一玉

■ 3七桂 (第3図)

■ 先手 持駒 なし

■ 4八飛

□ 4二角

■ 5六銀

それでもこの形なら以下△8四歩から攻め駒を動かせば良いでしょう。しかしとりあえず矢倉に囲うことが解っていれば第1図のように組まず、早めに■4七銀型にする攻め筋があります。第2図は第1図から手を戻して△3一角の局面。第2図からの指し手

LECTURE 3: The three principles of ideal shape
BAD SHAPE DUE TO OVERCASTLING

Even when castling, if you blindly think about nothing but castling you will invite bad shape. Diagram 1 shows a shape often seen: White's castle is the Gold Fortress, an arrangement popularly known as the Fortress, but he has not yet moved any attacking pieces. He has simply castled in haste.

Even so, in this position he can activate his attacking pieces with △P-8d. However, if Black realises that White is rushing to castle into the Fortress, he has a means of attacking by playing an early ■S-4g, bypassing the arrangement of Diagram 1. Diagram 2 is then the position, reversing the moves in Diagram 1, after △B-3a.

Moves from Diagram 2:

■R-4h, □B-4b; ■S-5f, □K-3a;

■N-3g (Diagram 3)

(第3図は▲3七桂まで)

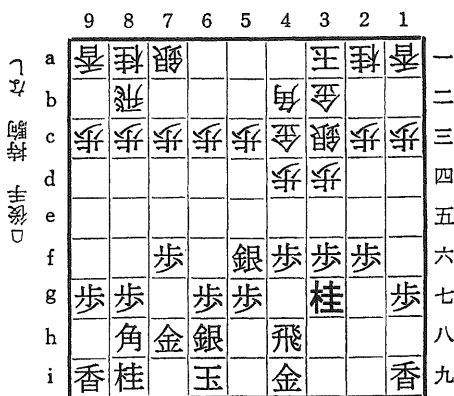


Diagram 3

(第4図は▲4五歩まで)



Diagram 4

(先)

手、▲3七桂と4筋に攻めを集中した第3図は理想形の見本です。

理想形の条件というのは――、

①攻めは飛角銀桂、守りは金銀三枚で

バランスがとれていること

②攻め駒は全部協力し合っていて、敵

陣の急所を狙っていること

③最前線である歩が、うまくぶつかる

形になっていること、などです。

(先)

手、▲2五桂が好手で、▲4五歩となると堅陣の矢倉も受けなしです。そこで第3図から少し工夫します。

▲4五歩 (第4図) □2二玉 □2四銀

第3図からの指し手①

と入城したらどうなるでしょう。

今、先手陣はこの条件を全部満たしています。それに気付かず後手が□2二玉

Diagram 3, in which Black has concentrated his attack on the fourth file with ▲N-3g, is an example of ideal shape. The conditions for ideal shape are:

- ①Attack with rook, bishop, silver and knight, defend with three generals and so achieve balance
- ②The attacking pieces must all cooperate with each other and be aiming at weak points in the enemy camp
- ③The pawns, which are the shock troops, must be in a position to mount an effective charge.

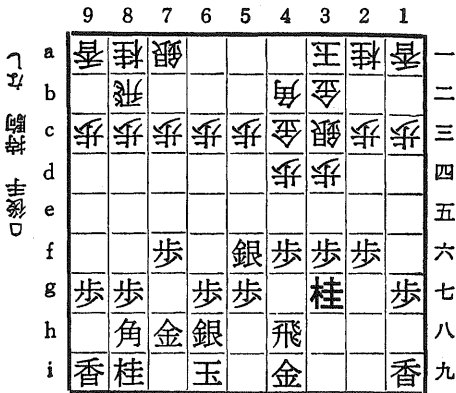
Black's position satisfies these conditions completely. What will happen if White, not noticing this, goes into his castle with □K-2b?

Moves from Diagram 3: —①

□K-2b; ▲N-2e, □S-2d; ▲P-4e (Diagram 4)

Black's ▲N-2e is a good move and after ▲P-4e even the so solid Fortress is defenceless. In Diagram 3, therefore, White needs to be a little more resourceful.

(再掲第3図は▲3七桂まで)



Repeat Diagram 3

(第5図は△2四歩まで)



Diagram 5

桂を代償に一気に決着

再掲第3図からの指し手②

△5四歩

▲2五桂

△2二銀

▲4五歩

△2四歩(第5図)

(後) 手の△5四歩は角道を通し△2二銀引の余地を作った手で△2二玉よりはましな手です。しかしそれでも▲2五桂から▲4五歩と攻めかかります。

△2四歩で桂が死にましたが――、第5図からの指し手

▲4四歩 △5三金 ▲4五銀
△2五歩 ▲3四銀 △5一桂

(第6図)

(ど) うせ死んだ駒なら歩とでも換えようという訳で▲1三桂成と指すのは最悪の手。桂を取らせる間に4筋を攻めるといのが正しい考え方です。

Compensation for a knight

Moves from Repeat Diagram 3: —②

△P-5d; ▲N-2e, △S-2b; ▲P-4e, △P-2d (Diagram 5)

Opening the bishop's diagonal with △P-5d and making room with △S-2b is a better way for White to play than △K-2b. Nevertheless, after ▲N-2e Black can still launch an attack with ▲P-4e.

After △P-2d the knight is lost, but——

Moves from Diagram 5:

▲Px4d, △G-5c; ▲S-4e, △Px2e;

▲Sx3d, △N*5a (Diagram 6)

Playing ▲Nx1c+ with the idea that if the knight is lost anyway Black might as well have at least a pawn in exchange is the worst move. The correct way of thinking is to attack on the fourth file while allowing the knight to be captured.

(第6図は△5一桂まで)

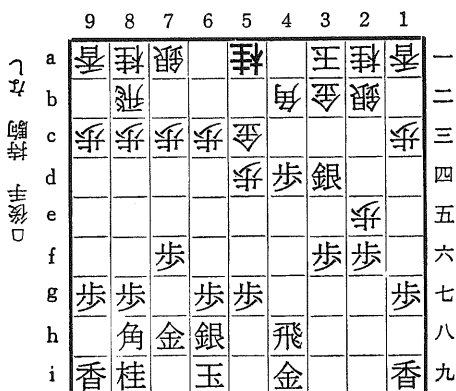


Diagram 6

桂損の代償に銀が急所の3四に進み、△5一桂と受けさせて、攻めは大成功です。第6図となつて、単に▲2五歩と取つていても後手にはこれといった手もなく、優勢ですが一気に決めに出来ます。

第6図からの指し手

▲4三歩成 △同金右 ▲同銀成
△同金 ▲同飛成 △同桂

▲4四歩 (第7図)

▲先手 持駒 歩二

(第7図は▲4四歩まで)



Diagram 7

⑧ 手の▲4三歩成に△同桂なら▲4四歩がありますので、△同金右ですが、▲同銀成から飛車も切つてしまつて▲4四歩で受けがありません。

以下、△3四銀なら、▲4三歩成、△同銀、▲3五桂 (参考1図)、又△4五飛なら一旦、▲5九金と寄つて、次の▲4三歩成を見れば、やはり受けがありません。

▲先手 持駒 金二歩

In compensation for the loss of his knight Black can advance his silver to the vital square 3d and by forcing White to defend with △N*5a his attack succeeds splendidly. In Diagram 6, even if he simply captures with ▲Px2e there is no obvious move for White and Black has the upperhand. It has been a swift denouement.

Moves from Diagram 6:

▲P-4c+, △G5cx4c; ▲Sx4c+, △Gx4c;
▲Rx4c+, △Nx4c; ▲P*4d (Diagram 7)

If against Black's ▲P-4c+ White plays △Nx4c, Black has ▲P*4d. White therefore plays △G5cx4c. But after ▲Sx4c+ there is a rook sacrifice and after ▲P*4d there is no defence.

Next, if △S*3d: ▲Px4c+, △Sx4c; ▲N*3e (Reference Diagram 1). Or if △R*4e: Black simply plays ▲G-5i. This threatens next ▲Px4c+ and again White has no defence.

(参考1図は▲3五桂まで)



Reference Diagram 1

攻防のバランスを保つ

矢倉囲いは確かに堅い囲いです。しかし、どんなに堅い囲いでも、囲いだけでは攻めの理想形の前にはもろくも崩れ去ってしまうものです。加えて、いくら駒を渡しても、全く反撃される心配がないのは攻める方としては大変楽なのです。

(第8図は□3一角まで)



Diagram 8

第7図のように攻め込んだ局面を見ると、後手の飛、銀が全く遊んでいます。これではいけません。プロの将棋では、第8図のように攻防のバランスがよく序盤戦を進めていくのです。これならもし先手が、前のように▲4六歩と攻めても、□8五歩からの反撃の方が早く対抗できるのです。

Maintaining the balance between attack and defence

The Fortress is definitely a solid castle. But no matter how solid a castle is, if that is all there is it will certainly end up in ruins in the face of an ideal attacking formation.

In addition it will be very pleasant for the attacking side not to have to worry at all about a counterattack no matter how many pieces he gives the other player in hand.

If we look at the position where an attack is under way, as in Diagram 7, White's rook and one silver are completely idle. This is no good.

In professional games a balance between attack and defence is maintained as they proceed through the opening, as in Diagram 8.

Here, if Black attacks as before with ▲P-4f the counterattack starting with □P-8e offers more resistance

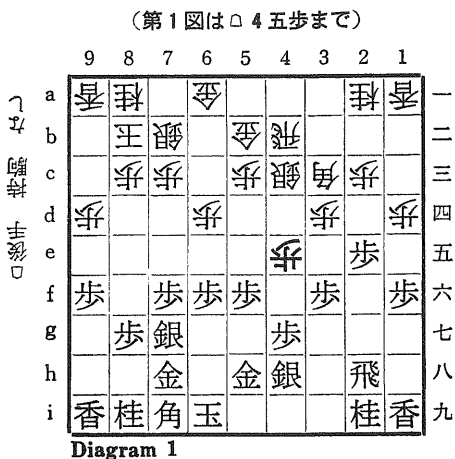
■ 第四講 II 飛車の動きと序盤戦

飛車の位置による悪形

(第1図)

1図は先手の居飛車対後手の四間飛車の局面で、一見双方共に定跡通りの好形ですが、先手陣に何か所だけ逆形があります。それは、玉と金の位置で、なぜこの形が悪いかは後にして、まず第1図から▲2四歩と攻めてみます。

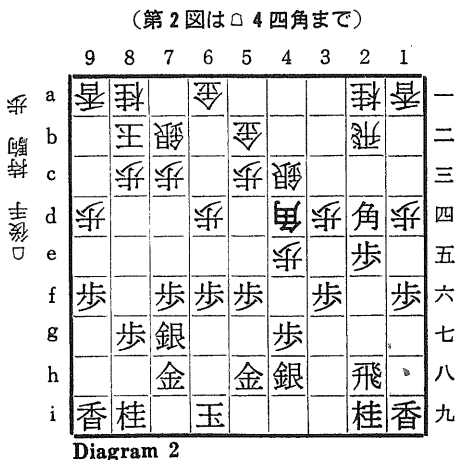
■ 先手 持駒 なし



(先)

手の▲2四同角に△2二飛はこの攻めに対しての常用の反撃手段です。▲3三角成は、△2八飛成と飛車を抜かれて問題外ですので、▲2五歩。そこで△4四角とかわすのが軽い手です。

■ 先手 持駒 なし



第1図からの指し手

- 2四歩 △ 同歩 ■ 同角
- △ 2二飛 ■ 2五歩 △ 4四角

LECTURE 4: Moving the rook in the opening

BAD SHAPE DUE TO THE POSITION OF THE ROOK

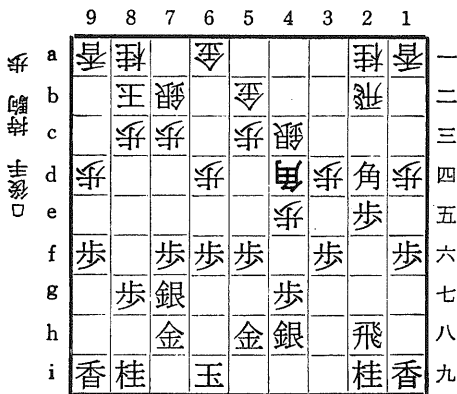
Diagram 1 shows Static Rook by Black against a Fourth-file Rook by White. At first sight both sides have good shape in accordance with joseki, but in Black's camp at just one point there is a shape that is the wrong way round. This is the position of his king and gold. Why this shape is bad we will leave till later but first we shall try the attack with ▲P-2d in Diagram 1.

Moves from Diagram 1:

- P-2d, △ Px2d; ■ Bx2d, △ R-2b;
- P*2e, △ B-4d (Diagram 2)

Against ■ Bx2d by Black, △ R-2b is the normal way of countering this attack. ■ Bx3c+ would allow capture of his rook with △ Rx2h+ and is out of the question for Black. Therefore he plays ■ P*2e. White then dodges to one side with △ B-4d, a light move.

(再掲2図は□4四角まで)



Repeat Diagram 2

(参考1図は□2九飛まで)



Reference Diagram 1

Exploiting the defect in the black king's position

Moves from Repeat Diagram 2:

▲B-6h, □N-3c; ▲P-2d, □P*2e;

▲N-3g, □P-3e (Diagram 3)

Against Black's ▲B-6h White plays □N-3c, aiming at □P*2e. Hence ▲P-2d and □P*2e, blocking each other's rooks.

If instead of ▲P-2d Black plays ▲N-3g—

① if □P*2f Black plays ▲P-2d and this area becomes quiet for a while

② but if □Nx2e: ▲Rx2e (▲Nx2e: □P*2g; ▲Rx2g, □P*2f and White has the advantage), □Rx2e; ▲Nx2e, □R*2i (Reference Diagram 1) and there is a fork on knight and king, so that White has the better of it.

In view of this I am sure you will understand that whenever a rook can promote or be dropped inside the zone, a king on 6i is bad shape.

歩、(先)

手の▲6八角に□3三桂と跳ね2五の歩を狙います。そこで▲2四歩、□2五歩と互いに飛先を止めます。

(第3図)

再掲第2図からの指し手

▲6八角 □3三桂 ▲2四歩
 □2五歩 ▲3七桂 □3五歩

玉型の欠陥をつく決戦

この▲2四歩では▲3七桂と跳ねて①□2六歩、▲2四歩となればこの部分は一応一段落ですが、②□2五桂、▲同飛(▲同桂は□2七歩、▲同飛、□2六歩で後手の優勢)、□同飛、▲同桂、□2九飛(参考1図)となれば、王手桂取りがかかり、後手が優勢です。これを見ても飛車が成られたり打ち込まれる場合には▲6九玉型が悪形なのが解るはずです。

(第3図は○3五歩まで)

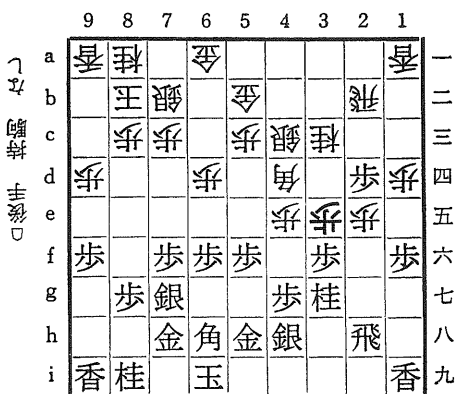


Diagram 3

(第4図は○3三同飛まで)



Diagram 4

本譜に戻って○2五歩に手抜きですと
○3五歩、▲同歩、○2四飛ですから▲3
七桂はこの一手。次に○2六歩と一段落
させる場合でなく、玉型の悪いうちに強
く○3五歩と決戦を挑む手があります。
第3図からの指し手
▲2五桂 ○2四飛 ▲2六歩
○3四飛 ▲3三桂成 ○同飛

(先) 手▲3五同歩では○2四飛から次
に○3六歩があるので▲2五桂で
すが、そこで○2四飛が好手です。▲3三
桂成とは指せないので▲2六歩の一手で
すがこれは飛車先を重くして受けだけの
手です。先手は辛い手なのです。そこ
で後手は3筋に飛車を転じ第4図となる
と以下▲3五歩なら○同角でも○3六桂
でも後手が指せる将棋になっています。

Returning to the main line, if Black ignores ○P*2e, White has
○P-3e; ▲Px3e, ○Rx2d, so that ▲N-3g is the only move. Next, not
only can White slow the game down with ○P-2f, but as long as
the black king's position is so bad he has a strong move to initiate
a decisive fight: ○P-3e.

Moves from Diagram 3:

▲Nx2e, ○Rx2d; ▲P*2f, ○R-3d; ▲Nx3c+, ○Rx3c (Diagram 4)

If Black plays ▲Px3e, White, after ○Rx2d, has ○P*3f next.
Black therefore plays ▲Nx2e. But then ○Rx2d is a good move.
Since Black cannot play ▲Nx3c+, ▲P*2f is the only move, but this
makes the front of the rook heavy and is a defence-only move, so
that for Black it is a depressing one to make. Then White switches
his rook to the third file and by the time Diagram 4 is reached
▲Px3e will lead to a satisfactory game for White after either
○Bx3e or ○N*3f.

(第5図は▲7八金まで)



Diagram 5

(第6図は△4二飛まで)



Diagram 6

飛車の動向で応接する

第4図に至る手順そのものに多少問題はあるにしても▲6九玉が戦場に近いこと、初手に▲7八金と上ったものの余り働いておらず、第1図以下のように戦うと、先手が悪くなるのです。

▲7八金以下を再現して、なぜ悪形なのか検討してみましょう。

第5図からの指し手

△3四歩

▲7六歩

△4四歩

▲2六歩

△3二銀

▲4八銀

△4二飛 (第6図)

(初)

手の▲7八金に△8四歩と飛先を突いてくれれば以下▲2六歩、△8五歩、▲2五歩となつて▲7八金は立派な一手になりますが、これは後手が居飛車の場合です。

The rook response can vary

There are some problems in the sequence up to Diagram 4 itself but because Black's king on 6i is near the fighting zone and because, although he has moved up his gold with ▲G-7h on move 1, it has not been very effective, things go badly for Black if he attacks as in Diagram 1 etc.

Replaying the game from ▲G-7h, let us examine why this is bad shape.

Moves from Diagram 5:

△P-3d; ▲P-7f, △P-4d; ▲P-2f, △S-3b;

▲S-4h, △R-4b (Diagram 6)

If White, against ▲G-7h on move 1, cooperates by pushing his rook pawn up with △P-8d, which leads to ▲P-2f, △P-8e; ▲P-2e, then ▲G-7h becomes a splendid move. But this is the case only when White plays Static Rook.

(第7図は△4二飛まで)



それも解からぬうちに▲7八金と上ると、△3四歩から振り飛車にされた場合に相手の飛車と反対方向に守りの金が行ってしまい不利な戦いになるのです。

これとは逆に、初手▲6八玉といふのもいけません。今度は△8四歩と突かれ玉が自ら守りの駒になってしまいうからです。ゆえに将棋は初手が▲7六歩か▲2六歩から始まるのです。

▲先手 持駒 なし

(第8図は▲6八玉まで)



初手から第7図に至る指し手

- ▲7六歩 △3四歩 ▲2六歩
- △4四歩 ▲4八銀 △3二銀
- ▲5六歩 △4二飛 (第7図)

と、相手が振り飛車なのを確かめれば、次に▲6八玉(第8図)と上り、▲7八玉型にします。このように、序盤は相手の飛車の位置によって囲いを決めます。

▲先手 持駒 なし

If Black does not appreciate this and does play ▲G-7h, White, after △P-3d, can go into a Ranging Rook, so that the defending gold will have ended up going in the opposite direction to the opponent's rook. This will be a disadvantage during the fighting.

On the other hand, ▲K-6h is also poor as an initial move: he now suffers △P-8d and the king itself ends up becoming a defending piece. A game of shogi should begin with ▲P-7f or ▲P-2f as the first move.

Moves to Diagram 7 from the first move:

▲P-7f, △P-3d; ▲P-2f, △P-4d;

▲S-4h, △S-3b; ▲P-5f, △R-4b (Diagram 7)

If the opponent thus confirms he will play Ranging Rook, Black only then moves up his king with ▲K-6h (Diagram 8), intending ▲K-7h. In the opening the position of the opposing rook determines the castle.

(第1図は△7四歩まで)



Diagram 1

(第2図は△7五同飛まで)



Diagram 2

第五講 Ⅱ 良い形、良い攻め

歩越し銀の悪形①

第1図は、先手中飛車対後手居飛車の局面。先手の布陣は、案外初心の方同士の間局で見かける形ですが、これが悪形と気が付かない人もいるかと考えられます。実は先手の▲6六銀、▲4六銀、▲3七桂の三枚が悪形なのです。

二枚の銀は歩越し銀と呼ばれる形で、うまく攻めが効けば攻め足は早いのですが、この形からは後手の堅いガードの前に攻める所がありません。そこで左の銀を引いて攻めを考えてみますと――。

第1図からの指し手

▲5七銀左 △7二飛
 △7五歩 ▲同歩
 (第2図) ▲同飛

LECTURE 5: Good shape, good attacks

BAD SHAPE DUE TO A SILVER IN FRONT OF ITS PAWNS—①

Diagram 1 is a position where Black has played Central Rook against White's Static Rook. Black's formation is a shape seen surprisingly often in games between beginners, so presumably there are people who don't realise this is bad shape. Actually Black has three pieces in bad shape: the silver on 6f, the silver on 4f and the knight on 3g.

The two silvers are in a shape called 'a silver in front of its pawns'. If a good and effective attack is possible such silvers can indeed force the pace of the attack; but in the face of solid defence by White there is no way to attack from this formation. Let us therefore consider an attack by pulling the left silver back.

Moves from Diagram 1:

▲S6f-5g, △R-7b; ▲S-5f, △P-7e; ▲Px7e, △Rx7e (Diagram 2)

(第3図は△7三桂まで)

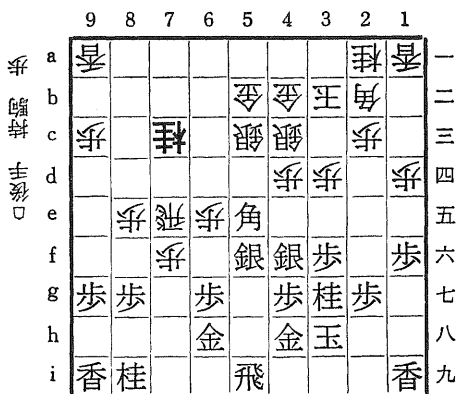


Diagram 3

(参考1図は▲5五歩まで)



Reference Diagram 1

(先)

手▲5七銀左と引いて角道を通したものの第2図では攻めの基本となる歩と歩がぶつかる所がなく、指しようのない形です。それに▲3七桂がいるため▲3七銀と組み替えもできません。

第2図からの指し手

- ▲6八金 △6五歩
- △7六歩 ▲8八角 △5五歩
- ▲同角 △7三桂 (第3図)

▲先手 持駒 歩二

(先)

手の▲6八金は、次に▲6六角と出る手を狙ったものですが、後手は△6五歩でそれを抑えます。

次いで▲5五歩(参考1図)は、以下△同歩なら▲7六歩、△同飛、▲6五銀として▲5五角と捌こうとした手ですが、△7六歩と打たれ、第3図の△7三桂までとなると、先手の攻めはピッタリ止まった形です。

Despite the fact that Black has pulled back his silver with ▲S6f-5g and has opened his bishop's diagonal, in Diagram 2 there is nowhere he can pit pawn against pawn, which is the basis of attacking. In this connection, because there is a black knight on 3g he cannot even re-deploy his pieces with ▲S-3g.

Moves from Diagram 2:

- ▲G-6h, △P-6e; ▲P*5e, △P*7f;
- ▲B-8h, △Px5e; ▲Bx5e, △N-7c (Diagram 3)

Black's ▲G-6h aims next at the move ▲B-6f, but White checks this with △P-6e.

Next, ▲P*5e tries to achieve sabaki (Reference Diagram 1): if now △Px5e Black is assuming ▲P*7f, △Rx7f; ▲Sx6e and then he has ▲Bx5e. But instead he allows the drop △P*7f, then follows the sequence up to △N-7c in Diagram 3. Black's attack has stopped completely.

(参考2図は△7三桂まで)



Reference Diagram 2

銀の位置が僅かな違い
 参考1図、▲5五歩で▲7六歩と打つのは、△同飛、▲6五銀、△7五飛、▲6六歩、△7六歩、▲8八角、△7三桂(参考2図)で、銀を追われる上に、次に△8六歩からの攻めを残して敗勢です。

(再掲第3図は△7三桂まで)



Repeat Diagram 3

第3図の先手の▲4六銀、そして▲3七桂の二枚の駒が、いかに無能化しているかをよく見て下さい。
 後手は守りも堅く、しかも角が遊んでいるように見えて、一番都合の良い時に△4五歩と突ける手を残しており十分に働いています。先手は攻防共にうまくいかない状態になっているのも、すべて歩越し銀の悪形に起因しているからです。

What a difference the position of the silvers can make

Again, if instead of ▲P*5e in Reference Diagram 1 Black plays ▲P*7f he gets a lost game—this allows White to drive back his silver with △Rx7f; ▲Sx6e, △R-7e; ▲P-6f, △P*7f; ▲B-8h, △N-7c (Reference Diagram 2) In addition this leaves next the attack starting with △P-8f.

Mark well how in Diagram 3 two black pieces, the silver on 4f and the knight on 3g, have been rendered inefficient.

White's defences are solid and moreover, though it seems as if his bishop is idle, it is effective enough for he has in reserve at the most suitable moment the pawn push △P-4e. The fact that Black is in a position where neither attack nor defence goes well for him stems entirely from the bad shape of his silvers in front of their pawns.

(再掲第1図は□7四歩まで)



Repeat Diagram 1

(第4図は□7四歩まで)



Diagram 4

(第4図)

この形は第1図とちよつと違うだけですが、このちよつとに大変な違いがあるのです。

まず、左銀は角道を止める■6六銀ではなく、■5六銀の形が非常に好形なのです。

更に■4七銀の位置、この形なら桂頭の不安もなく、■4五歩と突ける形になっています。

こうなつて初めて攻めも効くし、■3七桂も威力があるうというものです。

二枚の銀そして桂が見事に展開されたこの図は先手の理想形で、第1図と比較すれば容易に理解できるはずです。

今、第4図からは、■2六歩のように待つていても、先手作戦勝ちのようです、すぐに攻める手もあります。

The position of Diagram 4 differs only a little from that of Diagram 1. But what a difference this is!

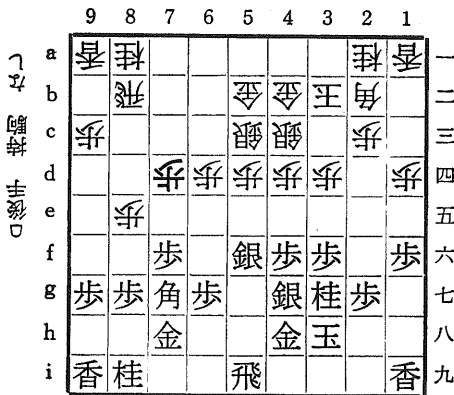
Firstly, the left silver is not on 6f blocking the bishop's diagonal. Instead its location on 5f is extremely good shape.

Secondly, in the case of the silver on 4g, there is no cause for anxiety in this formation about the head of the knight and he is also in a position to push his pawn to 4e.

Thus for the first time an attack can be effective and also the knight on 3g has potential power. This diagram, with the two silvers and the knight so beautifully developed, is an ideal shape for Black. If you compare this to Diagram 1 I am sure you will easily understand this.

In Diagram 4 now, Black seems to have triumphed strategically even if he bides his time with, for example, ■P-2f; but he also has a way to attack at once.

(再掲第4図は△7四歩まで)



Repeat Diagram 4

(第5図は▲7七角まで)

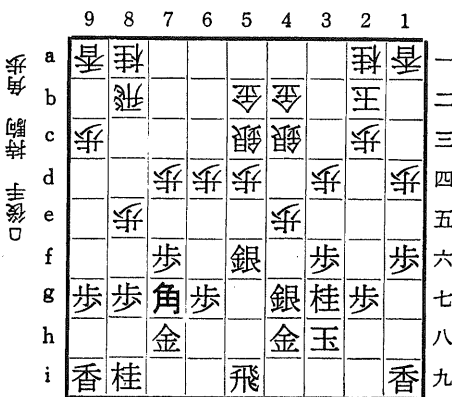


Diagram 5

良形は良い攻めを生む

再掲第4図からの指し手

▲4五歩 △同歩 ▲7七角(第5図) ▲2二角成

△同玉 ▲7七角(第5図)

(ま) ず▲4五歩。△同歩と取らなければ▲4四歩から▲4五歩と打つ手

が大きな拠点になります。△同歩に角交換から再度▲7七角が自陣角の手筋。

▲先手 持駒 歩

第5図からの指し手

△3三角 ▲5五歩 △同歩

▲同銀 △5四歩 ▲4四歩

(第6図)

(後) 手の△3三角は、角には角で受けよの一手で、△3三桂なら▲4

五桂、又△4四銀右なら▲4五銀で調子の良い攻めが続きます。先手、▲5五歩で角交換を避け▲4五桂を狙います。

▲先手 持駒 歩

Good shape leads to good attacks

Moves from Repeat Diagram 4:

▲P-4e, △Px4e; ▲Bx2b+, △Kx2b;

▲B*7g (Diagram 5)

First ▲P-4e. If White does not now capture with △Px4e, after ▲Px4d the drop ▲P*4e becomes a big move. Against △Px4e, after the exchange of bishops the dropping back of a bishop inside its own camp with ▲B*7g is a tesuji.

Moves from Diagram 5:

△B*3c; ▲P*5e, △Px5e; ▲Sx5e, △P*5d; ▲P*4d (Diagram 6)

White's △B*3c is the only defence: 'Oppose bishop with bishop'. If △N-3c: ▲Nx4e; or if △S5c-4d, a flowing attack ensues with ▲Sx4e. Black avoids exchange of bishops with ▲P*5e and aims at ▲Nx4e.

(第6図は▲4四歩まで)

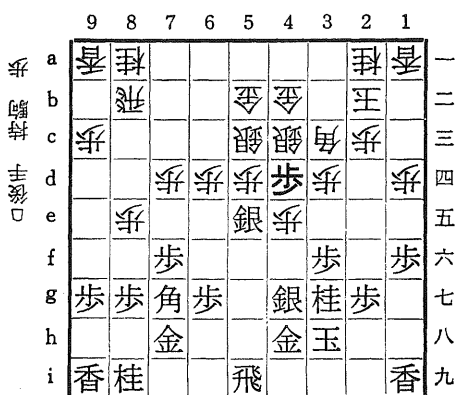


Diagram 6

(後)

手△5五歩なら▲4三歩成、△同金右、▲4五桂があります。

▲先手 持駒 なし

(第7図)

▲同 角 △同 銀
△4四同銀右 ▲同 銀
▲同 角 △同 銀
▲7一角

続く△5五同歩から△5四歩は、先手の攻めを急がせた手ですが、▲4四歩でなお攻めが続行します。

(第7図は▲7一角まで)



Diagram 7

▲先手 持駒 銀

そこで△4四同銀右と取りましたが、▲同銀とされ後手は困りました。△同銀なら▲2五桂で角が動けないからです。やむなく△同角ですが、角交換後▲7一角がきれいに決まります。

実戦なら後手ももっと抵抗してくるでしょうが、良い形からは良い攻めが生まれ、悪い形からはどうやっても筋悪の手しか生まれません。

After the ensuing △Px5e, △P*5d allows the pace of Black's attack to quicken and he presses home this attack with ▲P*4d.

Moves from Diagram 6:

△S5cx4d; ▲Sx4d; △Bx4d; ▲Bx4d; △Sx4d;

▲B*7a (Diagram 7)

If White plays △Px5e Black has ▲Px4c+, △G5bx4c; ▲Nx4e.

Therefore White captures with △S5cx4d, but this allows ▲Sx4d and White is in trouble. If △Sx4d: after ▲N-2e the bishop cannot move, so that he is forced to play △Bx4d; but after the exchange of bishops ▲B*7a is beautifully decisive (although if this were an actual game White would probably go on resisting).

Good attacks spring from good shape and, no matter what you do, nothing but bad-style moves spring from bad shape.

■ 第六講 II 駒の動きと働き

歩越し銀の悪形 ②

(第1図は○7四歩まで)

1図は二枚落ちの序盤戦です。下手の陣形は、二枚落ち独得の定跡とは違いますが、棋理からはずれている訳ではありません。

しかし、この局面から、次のように指す人が意外に多いようです。

■下手 持駒 なし



Diagram 1

(第2図は■7七桂まで)

第1図からの指し手 ①
 ■7七銀 □6三金 ■6六銀
 □7三桂 ■7七桂 (第2図)
 頭が薄く危険に感じられるのか、
 ■7七銀と上って、わざわざ角道を止めます。
 この手自体は、特に悪手という訳ではありませんが、次の■6六銀は「歩越し銀」で良い形ではありません。

■下手 持駒 なし



Diagram 2

LECTURE 6: Efficiency and mobility of pieces

BAD SHAPE DUE TO A SILVER IN FRONT OF ITS PAWNS—②

Diagram 1 shows an opening from a two-piece game. Black's formation differs from any of the josekis specific to two-piece games, but that does not mean it diverges from shogi theory.

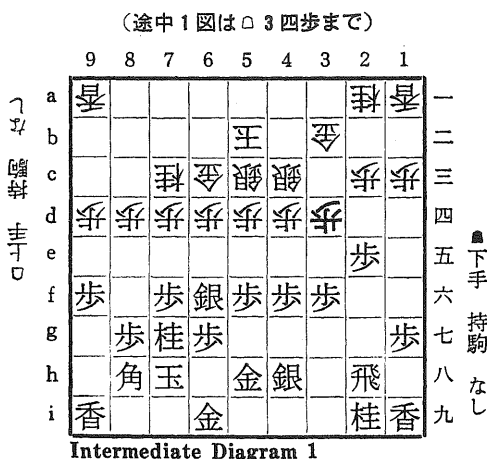
However, it does seem that there are very many people who would play as follows from this position.

Moves from Diagram 1: —①

■S-7g, □G-6c; ■S-6f, □N-7c; ■N-7g (Diagram 2)

The head of Black's king is thin and perhaps sensing danger they will play ■S-7g, wantonly blocking the bishop's diagonal.

That is not to say this move itself is particularly bad, but the following ■S-6f is a 'silver in front of its pawns' and is not good shape.



続く■7七桂、この手も問題で確かに上手からの□6五歩を防いだ手ですが、第五講の■3七桂と同様、悪形ができません。

第2図からの指し手

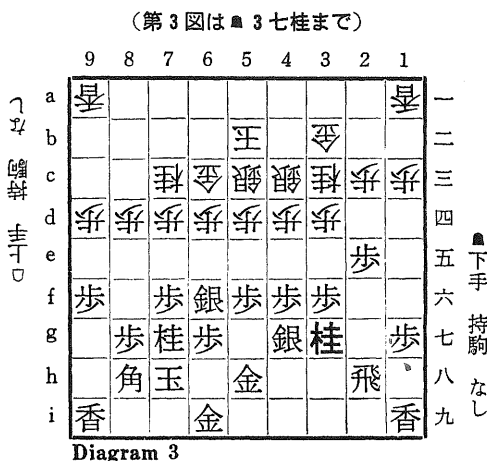
□8四歩 ■5六歩 □3四歩

(途中1図)

■4七銀 □3三桂 ■3七桂

(第3図)

■下手 持駒 なし



(下) 手の角道が止まって、■4五歩からの仕掛けがなくなったので、□3四歩から□3三桂と上手は遊んでいる桂を活用します。

下手は、■5六歩から、■4七銀と上り、上手からは手がないとみて、ゆっくり指すつもりでしたが、実は上手から次のような手段があるのを下手は見逃がしていました。

■下手 持駒 なし

As to ■N-7g next, this move too is objectionable. It is no doubt to prevent □P-6e by White, but as with ■N-3g in Lecture 5, bad shape results.

Moves from Diagram 2:

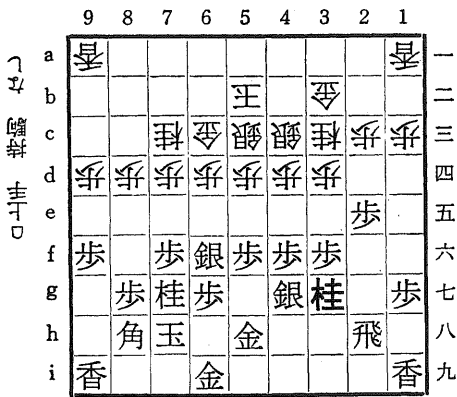
□P-8d; ■P-5f, □P-3d (Intermediate Diagram 1);

■S-4g, □N-3c; ■N-3g (Diagram 3)

Black's bishop's diagonal is blocked and it has become impossible to initiate the middle-game with ■P-4e, so that after □P-3d White can utilize his idle knight with □N-3c.

Black, following on from ■P-5f, moves up his silver with ■S-4g. On the assumption there is nothing to fear from White he continues with his intention of playing quietly. But in fact Black has overlooked the fact that White has the following moves.

(再掲第3図は▲3七桂まで)



Repeat Diagram 3

(第4図は△7三桂まで)



Diagram 4

Silvers cannot go straight back

Moves from Repeat Diagram 3:

△P-6e; ▲Nx6e, △Nx6e; ▲Sx6e, △N*7c (Diagram 4)

There would, it seems, be quite a number of people who would be under the illusion that because the square 6e is covered by two pieces—a silver and a knight—△P-6e is not possible. But it is in fact a tesuji to exploit the fact that the black silver cannot go straight back.

When White subsequently plays △N*7c Black's silver cannot be saved.

If Black in Diagram 4 plays ▲P-6f, attacking is not a straightforward matter for White as, without pawns in hand, he is unable to play △P*6d at once. But if, in answer to ▲P-6f, he does not rush through an exchange immediately with △Nx6e; ▲Px6e but aims at △P*6d, waiting until he gets a pawn in hand somewhere, it will be awful for Black.

銀は真後ろに戻れない

再掲第3図からの指し手

△6五歩

▲同桂

△同桂

▲同銀

△7三桂(第4図)

⑥

五の地点は銀と桂の二枚が効いているので、△6五歩はないと錯覚する人が多いようですが、銀が真後ろに引けないのを逆用する筋があるのです。

▲下手 持駒 なし

以下、△7三桂となつては下手の銀は助かりません。

第4図から、下手▲6六歩と突けば、上手に歩のない現在、すぐに△6四歩とはできず上手も攻めは容易ではありません。しかし、上手は▲6六歩にすぐ△6五桂、▲同歩とは交換を急がずに、どこかで歩の入手を待つてから△6四歩を狙えば下手も大変です。

▲下手 持駒 桂歩

(参考1図は▲5五同銀まで)



Reference Diagram 1

(参考2図は○7五歩まで)



Reference Diagram 2

なお、第3図に戻って、上手がすぐに○6五歩と突かずに、○6二玉と待っていられても下手は指し手に困ります。攻めていく手はあるものの、一步でも渡せば、今度こそ○6五歩が厳しい手になり、そうかといつて▲6六銀く▲7七桂を好形に戻そうとしても、この悪形はどうやっても直らないからです。

例えば、○6二玉に下手、▲5五歩、○同歩、▲同銀(参考1図)と歩を交換し、次に▲5六銀の好形をもくろんでもその時すぐに○7五歩(参考2図)と桂頭を狙われ処置なしになります。つまり最初の▲6六銀からの構想が悪かった訳です。そこで第1図からは次のように指すのが好形かつ正解です。

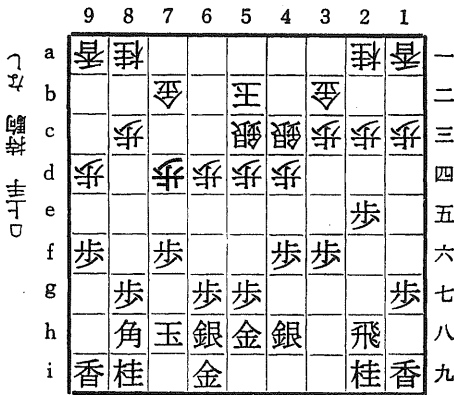
Going back to Diagram 3, even if White does not play ○P-6e at once but plays the waiting move ○K-6b, Black will be stuck for a good move.

Although he does have ways to attack, if he lets White get just one pawn in hand then ○P-6e will be a crushing move. For even if he tries to restore his knight on 7g and silver on 6f to good shape, with the bad shape here he cannot repair it whatever he does.

For example, in answer to ○K-6b, if Black exchanges pawns with ▲P-5e, ○Px5e; ▲Sx5e (Reference Diagram 1) and then envisages good shape with ▲S-5f, White can at that juncture immediately play ○P-7e (Reference Diagram 2), aiming at the head of the knight, and Black will be in a hopeless position.

Thus his initial plan of ▲S-6f etc. was bad. In Diagram 1, therefore, the correct way to play to get good shape is as follows.

(再掲第1図は○7四歩まで)



Repeat Diagram 1

上(角) 道を通したまま、攻めの銀桂を働かすだけです。何も手数をかけた上に悪形にする必要はないのです。

急所のクサビ ■4四歩
再掲第1図からの指し手 ②
■3七桂 □6三金 ■4七銀
□7三桂 ■4五歩 □同歩
■同桂 (第5図)

(第5図は■4五同桂まで)



Diagram 5

上(上) 手に□4四銀右とされては、部分的にはこの地点の攻めはありませう。しかし、■2四歩から■4四飛という、「十字飛車」の手筋があつて、上手を壊滅状態にすることができます。

第5図からの指し手
□4四銀右 ■2四歩 □同歩
■同飛 □2三歩 ■4四飛 (第6図)

■P*4d—the wedge driven in at the vital point

Moves from Repeat Diagram 1: —②

■N-3g, □G-6c; ■S-4g, □N-7c;

■P-4e, □Px4e; ■Nx4e (Diagram 5)

Keeping the bishop diagonal open, Black simply activates his attacking silver and knight. For the sake of the effort required, why should you bother making bad shape!

Moves from Diagram 5:

□S5c-4d; ■P-2d, □Px2d; ■Rx2d, □P*2c;

■Rx4d (Diagram 6)

White can play □S5c-4d and in local terms Black has no attack on this square. However, after ■P-2d Black has ■Rx4d, the so-called *crossroads rook tesuji*, with which he can destroy White.

(第6図は▲4四飛まで)



第6図以下、△4四同銀に▲同角となつては、飛車と銀の二枚換えの上、角が成れる形ですから下手必勝です。
 なお、第5図から上手△4四銀右で、△4二銀なら、以下▲4四歩、△3四銀、▲4六銀(参考3図)と、調子良く援軍を繰り出せば、次の▲3五歩が受からず、やはりこれも下手の勝勢です。

▲下手 持駒 銀歩二

(参考3図は▲4六銀まで)



大体この▲4四歩というのは、急所のクサビと言われる手で中盤開始直後にこんな所に打てばまず負けません。
 又、第5図で上手の玉が△6二玉型であつた場合、▲4四歩に△5二銀と引くなら、▲3五歩から▲3四歩と自然に攻めて勝つことができます。歩越し銀の悪形、▲6六銀のような手は、自分で駒の働きを悪くする手なのです。

▲下手 持駒 なし

From Diagram 6 play will proceed with △Sx4d; ▲Bx4d and Black will be certain of victory because not only has he exchanged his rook for two silvers but he will also be in a position to promote his bishop.

In Diagram 5, if White plays △S-4b instead of △S5c-4d, Black will play ▲P*4d, △S-3d; ▲S-4f (Reference Diagram 3), bringing up reinforcements in good order. White will not be able to defend against the subsequent ▲P-3e and again Black will have a won game.

In general terms this ▲P*4d is a way of playing referred to as driving in a wedge, and if you can play such a drop immediately after the start of the middle-game you will never lose.

Again in Diagram 5, if White's king had been on 6b, were White to pull back his silver with △S-5b in answer to ▲P*4d, Black could win by attacking naturally with ▲P-3e then ▲P-3d. Moves such as ▲S-6f, making the bad shape of a silver in front of its pawns, are moves that are detrimental to the efficiency of your own pieces.

第七講 銀は奇数の筋に立つ

歩越し銀の悪形 ③

(第1図は)

1図は矢倉の序盤戦です。しかしこの局面で、後手の△6四歩から△6三銀となった形は、△6四角のけん制をなくして、少し早過ぎる感じなのです。それを先手はどうとがめるかというところですが、▲4六銀はどうでしょう。

▲先手 持駒 なし

(第1図は△6三銀まで)

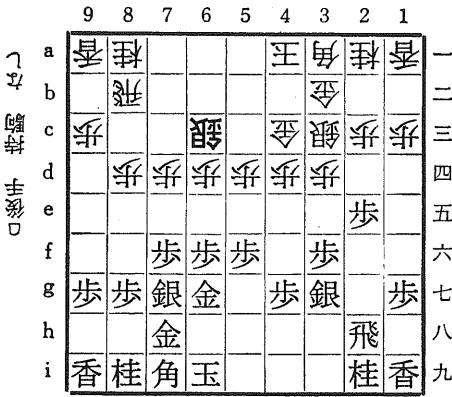


Diagram 1

(第2図は▲3五同銀まで)

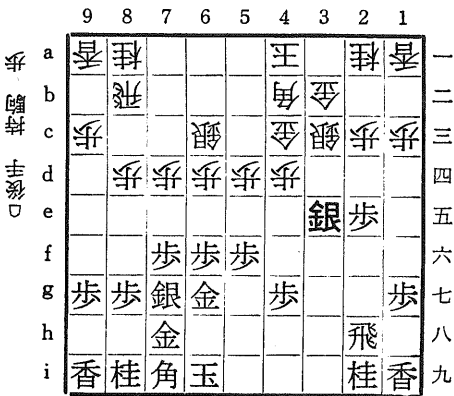


Diagram 2

第1図からの指し手 ①
 ▲4六銀 △4二角 ▲3五歩
 △同歩 ▲同銀 (第2図)
 手 ▲4六銀の狙いは、勿論 ▲3五歩からの攻めです。後手が△4二角なら ▲3五歩と突き、△同歩、▲同銀となった第2図では、早くも先手有望を思わせます。このての銀は、3五に進出できれば大体成功なのです。

LECTURE 7: Move silvers straight up on the odd-numbered files
BAD SHAPE DUE TO A SILVER IN FRONT OF ITS PAWNS—③

Diagram 1 shows a Double Fortress opening. However, in this position the formation where White has played △P-6d then △S-6c, depriving himself of △B-6d, seems a little premature. As to how Black should exploit it, how about ▲S-4f?

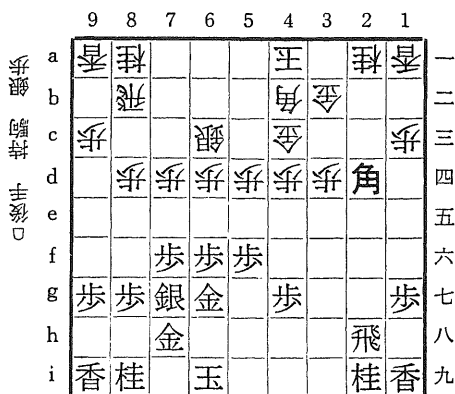
Moves from Diagram 1: —①

▲S-4f, △B-4b; ▲P-3e, △Px3e;

▲Sx3e (Diagram 2)

The intent of Black's ▲S-4f is obviously an attack starting with ▲P-3e. If White plays △B-4b Black pushes on with ▲P-3e and in Diagram 2, after △Px3e and ▲Sx3e, already Black seems to have good prospects. Generally speaking, if this silver can advance to 3e Black has succeeded.

(途中1図は▲2四同角まで)



Intermediate Diagram 1

(第3図は▲2八飛まで)

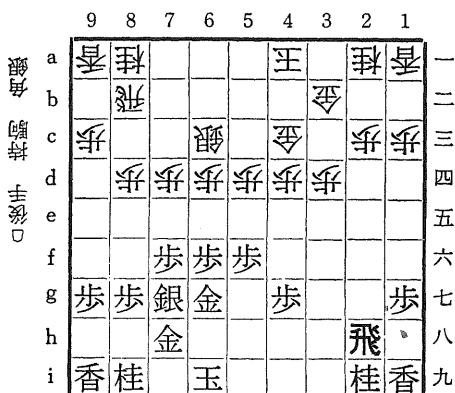


Diagram 3

Moves from Diagram 2:

△P*3d; ▲P-2d, △Px2d; ▲Sx2d, △Sx2d;

▲Bx2d (Intermediate Diagram 1), △Bx2d; ▲Rx2d, △P*2c;

▲R-2h (Diagram 3)

White's △P*3d is really a bad move. If he does try to play this drop, Black plays ▲P-2d etc. and in the position of Diagram 3 Black has the advantage.

Although in the exchange of bishops and silvers there was no loss or gain of material, only Black has pawns in hand, and in addition his rook on 2h is boring straight into the enemy camp. Moreover, of the silvers in hand, Black's was an attacking silver whereas White was forced to take a defending silver off the board and this is a cause of his king being somewhat unprotected, which is bad. Black next will castle his king on 8h and then can attack on the edge with ▲P-1f. That this is so is due to the dubiousness of White's defence.

(後)

手の△3四歩は実は悪手ですが、仮にこう打ったとして▲2四歩以下第3図となった局面は先手優勢です。

▲2八飛 (第3図)

△同角 ▲同飛 △2三歩

(途中1図)

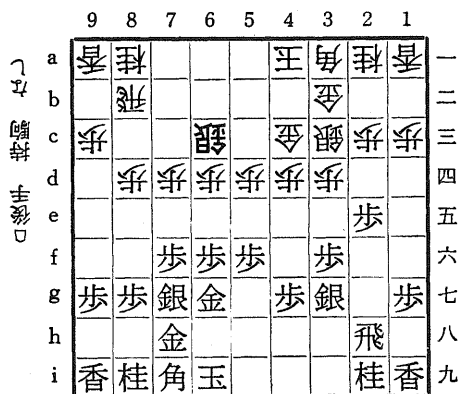
▲同銀 △同銀 ▲同角

△3四歩 ▲2四歩 △同歩

第2図からの指し手

角銀交換して駒の損得はないものの、先手のみ二歩を持駒にした上、▲2八飛が敵陣を直射しているからです。又、持駒の銀が先手は攻めの銀なのにに対し、後手は守りの銀を持たされて、玉が薄いのも悪くなっている原因です。先手はこの後、玉を8八へ囲ってから▲1六歩の端攻めで良いのです。こうなったのは後手の受けに問題があったからです。

(再掲第1図は△6三銀まで)



Repeat Diagram 1

●4六銀は先手の悪手
再掲第1図からの指し手②
△4六銀 △5三角 ●3五歩
△4五歩 (第4図)
手、今度は△4二角とせず、△5三角と上るのが好手です。
次の●3五歩には△4五歩が「突き違いの歩」の手筋でこれ又好手です。

(第4図は△4五歩まで)



Diagram 4

第4図からの指し手
●4五同銀 △3五歩
△同歩 ●5四歩
(第5図)
手は、●4五同銀に△3五歩として、先手の銀の退路を断ちます。
次に△4四歩で銀が死んでしまうので、先手は●5五歩からなんとか突破口を開こうとします。

■S-4f was a bad move

Moves from Repeat Diagram 1: —②

■S-4f, △B-5c; ■P-3e, △P-4e (Diagram 4)

White should not play △B-5c. △B-5c is the best move. After the subsequent ■P-3e, △P-4e is the *counterpush tesuji* and is another good move.

~~~~~  
Moves from Diagram 4:

■Sx4e, △Px3e; ■P-5e, △Px5e;

■P\*5d, △B-6b (Diagram 5)

White plays △Px3e against ■Sx4e and cuts off the retreat of Black's silver. As the silver will fall to △P\*4d next, Black tries to initiate some sort of a breakthrough with ■P-5e etc.

(第5図は△6二角まで)

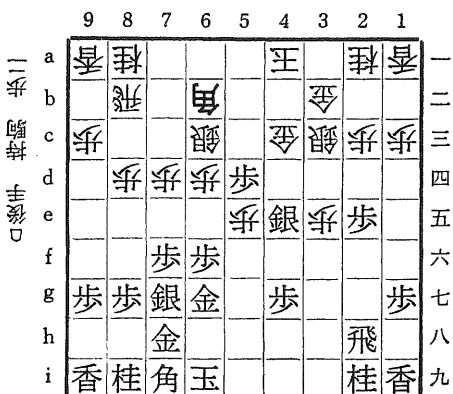


Diagram 5

しかし、△同歩、▲5四歩としても、次に、△6二角と受けられた第5図からは、やはり次に△4四歩があつて銀は助かりません。

これは前回まで既述したのと同様に、歩越し銀を歩でいじめた形となり、このことを「銀バサミ」と呼びます。

なお▲4五同銀で▲3四歩、△同金、▲3七銀(参考1図)なら銀は助かります。

▲先手 持駒 なし

(参考1図は▲3七銀まで)



Reference Diagram 1

しかし、次にジツと△3五歩と打たれては、鉄壁の守りができてしまいこれも先手が不利です。

第1図から▲4六銀とする手を二通り検討しましたが、△5三角とされると先手が不利な結論が出ました。

よって、▲4六銀とする手は疑問手で第1図からは、次のように指すのが良い指し方です。

▲先手 持駒 歩

However, in Diagram 5 where, even after △Px5e and ▲P\*5d, White has been able to defend with △B-6b. White still has △P\*4d and the silver cannot be saved.

Here too, as already mentioned in the previous examples, the silver in front of its pawns has invited trouble, in this case through what is known as the *silver pincer*.

The silver *can* be rescued if, instead of ▲Sx4e, Black plays ▲Px3d, △Gx3d: ▲S-3g (Reference Diagram 1).

But this allows White to play the solid △P\*3e next to create an impenetrable defence. Once again Black is at a disadvantage.

We have examined the move ▲S-4f in Diagram 1 in two ways but the conclusion has been that Black is put at a disadvantage by △B-5c.

Therefore, ▲S-4f is a questionable move. The best way to play in Diagram 1 is as follows.

(再掲第1図は△6三銀まで)



Repeat Diagram 1

とがめる手は▲3五歩  
再掲第1図からの指し手③  
▲3五歩 △同歩 ▲同角  
(第6図)

筋の歩を角で換えるのが急所の一手です。▲3五同角となった時、後手の角が6四に出ることができず、先手は有利な局勢です。

(第6図は▲3五同角まで)



Diagram 6

第6図からの指し手  
△3四歩 ▲2六角 △8五歩  
▲4六歩 △7二飛(途中2図)  
▲3六銀 △4二角 ▲3七桂  
(第7図)

ぐに△3四歩は急に必要もないのですが、どちらに引くか打診した手です。引く位置、それは▲2六角か▲4六角です。

## ▲P-3e is the punishing move

Moves from Repeat Diagram 1: —③

▲P-3e, △Px3e; ▲Bx3e (Diagram 6)

The vital point is to exchange pawns on the third file by using the bishop. After ▲Bx3e White's bishop cannot come out to 6d and the position favours Black.

Moves from Diagram 6:

△P\*3d; ▲B-2f, △P-8e; ▲P-4f, △R-7b (Intermediate Diagram 2);

▲S-3f, △B-4b; ▲N-3g (Diagram 7)

There is in fact no need to hurry to play △P\*3d at once, but this move probes which side the bishop will retreat on. The bishop can retreat to 2f or 4f.

(途中2図は△7二飛まで)



Intermediate Diagram 2

(第7図は▲3七桂まで)



Diagram 7

今、ここから先手が攻撃することだけに集中するならば、第6図以下第7図に至る進行のように、▲4六歩から▲3六銀と理想の攻撃体制を作ります。  
特に手順中、▲3六銀が好形で、こう立てることができたのも、▲3五歩以下この筋の歩を交換した結果に他なりません。

▲3七桂と跳んだ第7図以下は、▲7九玉から玉を囲い、次に▲4八飛から▲4五歩と攻撃を開始すれば、飛角銀桂の協力で後手陣を破ることが可能です。  
第1図から▲4六銀と指した手は、後手の早過ぎた形をとがめた手ではなく、▲3五歩とする手がそれになった正解手なのです。

If now Black concentrates solely an attacking he will proceed as from Diagram 6 to Diagram 7, creating an ideal attacking force with ▲P-4f then ▲S-3f.

Note in particular here that ▲S-3f is good shape; the fact that Black can bring his silver up like this is due simply to having exchanged pawns on this file with ▲P-3e etc.

In Diagram 7, after he has played ▲N-3g, Black will castle via ▲K-7i, and then if he initiates an attack with ▲R-4h and ▲P-4e he will be able to break into the enemy camp using his combined forces of rook, bishop, silver and knight.

In Diagram 1 ▲S-4f was not the move to punish White's prematurity; ▲P-3e is the correct move to do that.

(参考2図は△6五歩まで)



Reference Diagram 2

(第8図は▲3七桂まで)



Diagram 8

## ▲B-4f is a little different

The play up to Diagram 7 proceeded in an ideal manner—but in a real game there is an opponent to contend with.

In the sequence up to Diagram 7 White may, instead of △R-7b (Intermediate Diagram 2), resist with △B-5c and then perhaps attack first, after ▲S-3f, △N-7c; ▲N-3g, with △P-6e (Reference Diagram 2).

In professional games, therefore, instead of ▲B-2f in answer to △P\*3d in Diagram 6, the formation where Black plays ▲B-4f and develops as shown in Diagram 8 is more often seen. His attacking strength is less than with ▲B-2f but the strong point of ▲B-4f is that it holds back the opponent's attack.

In any case ▲S-3f is good shape and as can be concluded from Lecture 5 onwards the condition for this is to move the silvers straight up on the odd-numbered files.

## (第7)

## ひと味違う▲4六角引

7図まで、確かに理想通りに進みました。しかし、将棋は相手があります。

第7図に至る手順の中で途中2図△7二飛で△5三角と頑張り、▲3六銀、△7三桂、▲3七桂に△6五歩(参考2図)とひと足早く攻めてくるかも知れません。

▲先手 持駒 歩

そこでプロの将棋では、第6図以下、△3四歩に▲2六角でなく、▲4六角と引き第8図のように構える形がよく見られます。攻撃力は▲2六角より劣りますが、相手の攻めをけん制できるのが▲4六角の長所です。

いずれにせよ▲3六銀は好形で、銀は奇数の筋に立つことがその条件で第五講以降の結論でもある訳です。

▲先手 持駒 歩

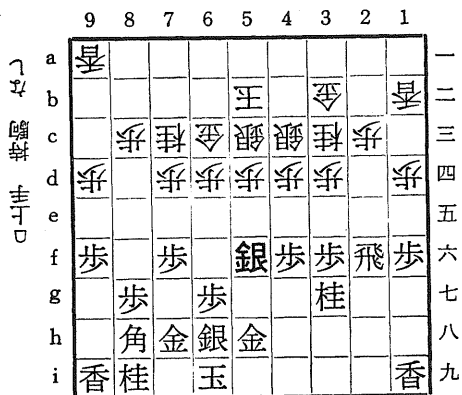


## 第1問 解答と解説

ここから▲6銀は歩越し銀の悪形から抜け切らない人。本章26頁以下を再読する必要があります。正解は▲5五歩。以下、△同歩、▲同角、△5四歩、▲8八角、△7三桂、▲5六銀（正解1図）となつて奇数の筋に銀が立つ好形を得、攻めだけでなく▲5九歩の底歩の受けが効くのも自慢です。

■下手 持駒 歩二

（正解1図は▲5六銀まで）



Solution Diagram 1

（正解2図は▲3三歩まで）



Solution Diagram 2

正解1図以下、上手が△6五歩なら、▲4五歩、△同歩、▲3五歩、△同歩、▲4五桂、△同桂、▲3三歩（正解2図）と攻めるのも一つの攻め方です。手順中▲3三歩で▲1一角成、△3七桂成に▲3三歩、△4二金、▲2三飛成の攻め手もあります。正解2図から△2二金の一手に▲4五銀、△4四歩、▲3四桂、△1三金、▲2二桂成で下手勝勢です。

■下手 持駒 歩二

## Problem 1 ANSWER and EXPLANATION

Anyone who has still to get beyond suggesting the bad shape of ▲S-6f—a silver in front of its pawns—should read again from page 26 of this chapter. The right answer is ▲P-5e. Then follows △Px5e; ▲Bx5e, △P\*5d; ▲B-8h, △N-7c; ▲S-5f (Solution Diagram 1), obtaining the good shape of a silver moved straight up on an odd-numbered file. Not only is Black attacking, but also he can be happy that he will be able now to make use of the anchor-pawn defence of ▲P\*5i.

In Solution Diagram 1, if White plays △P-6e, one way of attacking that Black has is ▲P-4e, △Px4e; ▲P-3e, △Px3e; ▲Nx4e, △Nx4e, ▲P\*3c (Solution Diagram 2). In this sequence, if instead of ▲P\*3c Black plays ▲B-1a+, then after △N-3g+ he has another attack: ▲P\*3c, △G-4b; ▲Rx2c+. In Solution Diagram 2, after White's only move △G-2b, Black gets a winning position with ▲Sx4e, △P\*4d; ▲N\*3d, △G-1c; ▲N-2b+.

## 第2問

### Problem 2

#### ヒント

この局面は、変型居飛車対変型中飛車の対戦というところです。後手の  
 □4五銀の動きをどうするかという問題と、先手の遊んでいる駒をどう  
 するかという問題がダブっています。できれば10手先までの構想を立て  
 てほしいものです。

**HINT** This position is from an Irregular Static Rook/Irregular  
 Central Rook game. There are two problems: what to do  
 about White's silver on 4e, and what to do about Black's idle  
 pieces. If possible, you should be formulating a plan for up to  
 five moves ahead

(問題図は□4四歩まで)



Problem Diagram...Black to play



## 第2問 解答と解説

第2問は、先手としては、自分の好形を作る前に、後手の好形を阻む必要があります。

後手の好形とは、これまで幾度となく説明したように、△5四銀と引く形であることは解るはずで。

その意味では、▲4六歩と突く手は正にお手伝いで先手としては最悪です。

■先手 持駒 なし

(失敗1図は△4五歩まで)

|   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|
|   | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |   |
| a | 香 | 桂 |   | 金 | 王 |   |   | 桂 | 香 | 一 |
| b |   |   |   |   | 飛 | 銀 | 金 |   |   | 二 |
| c | 歩 |   | 歩 | 歩 |   |   | 角 | 歩 | 歩 | 三 |
| d |   |   |   |   | 銀 |   | 歩 |   |   | 四 |
| e |   | 歩 |   | 歩 | 歩 | 歩 |   | 歩 |   | 五 |
| f |   |   | 歩 | 銀 | 歩 | 歩 |   |   |   | 六 |
| g | 歩 | 歩 | 角 | 金 |   |   | 歩 |   | 歩 | 七 |
| h |   | 銀 | 金 |   |   |   |   | 飛 |   | 八 |
| i | 香 | 桂 |   | 王 |   |   |   | 桂 | 香 | 九 |

Error Diagram 1

(正解1図は▲5五歩まで)

|   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|
|   | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |   |
| a | 香 | 桂 |   | 金 | 王 |   |   | 桂 | 香 | 一 |
| b |   |   |   |   | 飛 | 銀 | 金 |   |   | 二 |
| c | 歩 |   | 歩 | 歩 |   |   | 角 | 歩 | 歩 | 三 |
| d |   |   |   |   | 銀 |   | 歩 |   |   | 四 |
| e |   | 歩 |   | 歩 | 歩 | 銀 |   | 歩 |   | 五 |
| f |   |   | 歩 |   |   |   |   |   |   | 六 |
| g | 歩 | 歩 | 角 | 金 | 銀 | 歩 | 歩 |   | 歩 | 七 |
| h |   | 銀 | 金 |   |   |   |   | 飛 |   | 八 |
| i | 香 | 桂 |   | 王 |   |   |   | 桂 | 香 | 九 |

Solution Diagram 1

■4六歩以下、△5四銀、■6六銀、△4五歩(失敗1図)となつて、後手の銀がいい位置にあるのに比べて、先手の■8八銀は壁銀になつたままです。このままの形で戦うのは、いかに後手が居玉とはいえ、勝てません。このような場合、■8八銀の悪形が立ち直るまでは戦わないという感覚が必要なのです。正解は■5五歩(正解1図)です。

■先手 持駒 なし

## Problem 2 ANSWER and EXPLANATION

In Problem 2 it is necessary for Black to prevent White from getting good shape before making good shape for himself.

As to what would be good shape for White, as explained over and over again up to now, it would be the shape after he has pulled back his silver to 5d. I am sure you can understand this.

The significance of this is that the pawn push ■P-4f would actually help White, and for Black that would be the worst thing to do.

After ■P-4f, if there follows △S-5d; ■S-6f, △P-4e (Error Diagram 1), White's silvers will be in good positions whereas Black's silver on 8h will be a wall silver. Were he to fight with a shape like this, Black could not win—even though White has a sitting king. In such cases it is necessary to realise that Black cannot fight until the bad shape of the silver on 8h is corrected. The correct answer is ■P-5e (Solution Diagram 1).

(正解2図は▲5六銀まで)



Solution Diagram 2

(正解3図は▲7九玉まで)



Solution Diagram 3

この手は既述した銀バサミと同じような手筋で、この場合□3五歩なら銀は死にませんが、以下▲4六歩、□3四銀、▲5六銀(正解2図)となつて、先手は好形を得ることができます。

正解2図以下は壁銀の▲8八銀をどうするかですが、図から□4一玉、▲6六角、□4三銀上、▲7七銀、□6二金、▲7九玉(正解3図)で壁銀も解消。

更に玉形も良くなり今度こそ強く戦えます。この後、▲8八玉と入り、▲4八飛から▲4五歩を狙う要領です。もつとも後手の□3四銀型も良い形ですので勝負はこれからです。

但し、後手の□5四銀型を阻止したことに▲5五歩の価値があるのです。このような形が「アツ、いい形だな」とピンとくるようになってはいけません。

This move is similar to the silver pincer already mentioned. In this case if White plays □P-3e the silver will be safe, but then follows: ▲P-4f, □S-3d; ▲S-5f (Solution Diagram 2) and Black is able to obtain good shape.

In Solution Diagram 2 there is the problem of what to do about the wall silver on 8h, but it can be eliminated, continuing from the diagram, by means of □K-4a; ▲B-6f, □S4b-4c; ▲S-7g, □G-6b; ▲K-7i (Solution Diagram 3).

Moreover the position of his king has been improved and now he can fight strongly. After this his idea is to put his king in the castle with ▲K-8h and after ▲R-4h to aim at ▲P-4e. Since in fact White's □S-3d is also good shape the game is nicely poised.

However, ▲P-5e has been valuable in preventing □S-5d by White. You must be able to say instantly of such shapes: "Ah, yes—that's good shape!"

## 英語の表記法のあらまし

本書で用いている標準的な英語の表記法は次の通りですが、詳細については当社発行の青野照市著“将棋定跡のカギ”に掲載の「英語の表記法と技術用語（ジョン・フェアベアン解説）」を参照して下さい。

### ●駒の呼び方と略記号

玉 : king, K  
飛車 : rook, R  
竜 : promoted rook, +R  
角 : bishop, B  
馬 : promoted bishop, +B  
金 : gold, G  
銀 : silver, S  
虯 : promoted silver, +S  
桂馬 : knight, N  
薩 : promoted knight, +N  
香車 : lance, L  
簪 : promoted lance, +L  
歩 : pawn, P  
と金 : promoted pawn, +P

### ●動きの記号

駒を取る場合 : x  
駒を打つ場合 : \*  
その他の動き : -

### ●譜面について

上段は1～9で表示されるのは日本と同じでも、縦の漢数字に代わってa～iで表示され、例えば5五は5e, 1一は1a, 9九は9iとなります。本書は便宜上、左側にa～iを付けてあります。又、段

を rank, 筋を file, 先手は Black, 後手は White と称します。

### ●成り、不成について

成った時は動きの後に+を, 不成の時は=を付けます。

### ●左・右, 行, 直などについて

6iと4iに金があつて5h(5八)に右金が進む時には, 元の位置から動いた位置が示され, この場合は G 4i-5h, 左金が進む時には, G 6i-5hと表示されます。

以上のことから一例を挙げて指し手について説明しますと,

R\*8d は飛車(R)を8d(8四)に打ったことを

Rx8d は飛車が8d(8四)に動いてその位置にある相手の駒を取った(x)ことを

+R-8c は竜(+R)が8c(8三)に動いた(-)ことを

B-3c+ は角(B)が3c(3三)に動いて成った(+)ことを

.Nx5c= は桂(N)が5c(5三)に跳んで, その位置にある相手の駒を取り(x)不成(=)であつたことを示します。

なお, 指し手の数え方は詰将棋は別として, 先・後手各一手で一対(one move)として数えます。

## 第二章

### 見直そう、歩の価値・歩の威力

#### ● プロローグ

歩は将棋の駒で一番弱い駒、それだけに軽視されがちですが、歩の使い方をマスターすることは、すべての手筋をマスターすることに等しいと言っても過言ではありません。歩は、すべての駒と相協力して使われるからです。つまり、将棋の棋力の高い低いは、歩に対する評価、認識をどの程度持っているかに比例します。持駒に歩があってもまともに隅の方に置き、終局まで一度も使われない人、これは初心者。もう一歩あつたらと考える人、これは中級者。あそこは、突き捨てが正着だったかな、と実感する人、入段有望者です。第二章では攻防織り混せて歩の使い方を示します。歩に対する価値、その威力を再認識して下さい。

## CHAPTER 2 THE PAWN: ITS VALUE AND POWER RECONSIDERED

### Introduction

The pawn is the weakest of the shogi pieces and for that reason tends to be neglected. But it would be no exaggeration to say that mastering the use of the pawns is tantamount to mastering every tesuji. This is because the pawns can be used in collaboration with all the other pieces.

In other words, being strong or weak at shogi is proportionate to the degree to which one esteems and understands the pawn. There are players who, when they get pawns in hand, stack them up in some corner and make no use of them whatsoever throughout the game. They are beginners. There are players who consider what they could do if only they had another pawn in hand. They are moderately strong. Then there are players who realise that the right move may be to sacrifice a pawn already on the board. They are players who can aspire to a dan diploma.

In Chapter 2 I shall be showing you how to use your pawns both in attack and defence, so that you will appreciate once again how valuable and powerful they are.

(第1図)

しな  
しな  
駒持  
手後  
口一  
二  
三  
四  
五  
六  
七  
八  
九

▲先手 持駒 銀歩

Diagram 1

## 歩だからできる攻め①

■ 第一講 歩の強さ・怖さ

第1図は断片図。この▲8六飛のような形は、2八にいる飛を▲2六飛と浮き、▲8六飛とやたらに飛車を振り回す人によく見られます。さて、この形から後手の8筋が破れるかどうかという問題。

(第2図は□8二銀まで)

しな  
しな  
駒持  
手後  
口一  
二  
三  
四  
五  
六  
七  
八  
九

▲先手 持駒 歩二

Diagram 2

第1図からの指し手  
 ▲8四銀打 □同歩 ▲同銀  
 □8二銀 (第2図)

第2図の□8二銀と受けられると、もうこれ以上は攻撃が続きません。先手の失敗図です。

(後)

手陣を無理に破ろうとすれば8四へ駒を打つ一手。しかし歩が効かないので、銀を打って攻めてみますが、

## LECTURE 1: The terrifying strength of a pawn ATTACKS ARE ONLY POSSIBLE WITH PAWNS—①

Diagram 1 is an abbreviated position. Positions such as this, with the rook on 8f, are often seen when a player, having already moved his rook from 2h up to the centre with ▲ R-2f, then thoughtlessly moves it across with R-8f. Now the problem is whether, in this position, Black can break through on the 8-file.

Moves from Diagram 1:

▲ S\*8d, □ Px8d; ▲ Sx8d, □ S\*8b (Diagram 2)

If Black, unreasonably, does try to break into White's camp, the only move is to drop a piece at 8d. However, he cannot use a pawn for this and so he may try to attack by dropping a silver there. But White can defend with □ S\*8b in Diagram 2 and the attack cannot proceed any further. This diagram signals failure for Black.

(第3図)



Diagram 3

(第4図は▲8三歩まで)



Diagram 4

⑥ 手の守りは玉と歩だけなのに、なぜ破れなかったのでしょうか。それは弱い駒である歩が守る場所に同等の価値である歩が効かず、強い駒をぶつければならなかったからです。では先手の▲8七歩がなく攻めに歩が効く場合はどうでしょう。第3図は持駒に銀がなく角の応援がありません。しかし攻めに歩が効けば簡単に突破できます。

▲先手 持駒 歩

第3図からの指し手  
 ▲8四歩 □同歩 ▲同銀  
 □8二歩 ▲8三歩(第4図)  
 ⑦ この歩、▲8四歩から銀が進出すれば□8二歩と打つても再度▲8三歩と合せ、□同歩なら▲同銀成で成功。これは守りが玉一枚なのに対し、攻めが飛と銀の二枚という単純な数の原理です。歩の守りに歩で攻めるのを最上とします。

▲先手 持駒 なし

Why can't Black break through when White's defences consist only of a king and pawn? The reason is that at the very point defended by the pawn, the lowest value piece, he cannot himself use a pawn—which would be of equal value—and has to confront White's pawn with a higher value piece. So what about the case when Black doesn't have a pawn on 8g and *can* use a pawn in his attack? In Diagram 3 Black does not have a silver in hand, nor does he even have a bishop to help him. Yet with a pawn to use in the attack, breaking through is simple.

Moves from Diagram 3:

▲ P\*8d, □ Px8d; ▲ Sx8d, □ P\*8b; ▲ P\*8c (Diagram 4)

After playing an opposing pawn Black advances his silver and even if White plays □ P\*8b, Black again plays an opposing pawn with ▲ P\*8c. If now □ Px8c Black can successfully play ▲ Sx8c+. This is simply because he has the numerical superiority of two attacking pieces, rook and silver, against one defending piece, the king. Attacking a defending pawn with another pawn is the quintessence of attacking play.

(第5図)

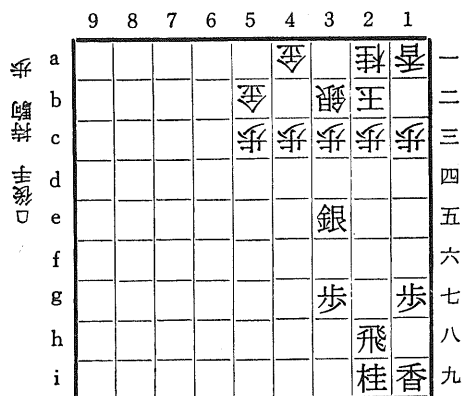


Diagram 5

強い駒は意外に不自由

5図は後手美濃囲いの堅陣、先手は持駒に金銀三枚ありますが歩がありません。歩がなくても桂香でもあれば▲2七香や▲1五桂と攻められますが金銀だけというのは意外に不自由です。実戦では他に手段を求めるかも知れませんが今玉頭を攻めるなら次の要領です。

(第6図は▲2四歩まで)

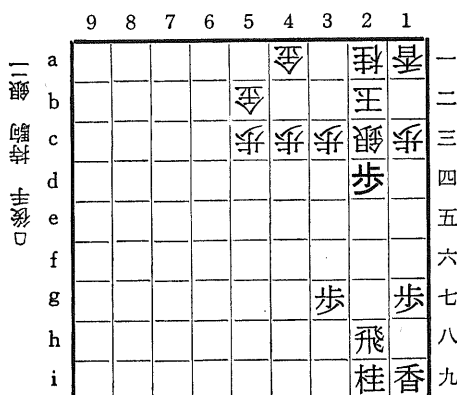


Diagram 6

第5図からの指し手

▲2四銀打 □同歩

□2三歩 ▲同銀成

▲2四歩 (第6図)

ず、歩で良いところを▲2四銀と打たなければならず、□2三歩には、これも銀を捨てて▲2四歩と打ちます。次に□3二銀又は□1二銀なら攻めは成功ですが、そうはなりません。

### Strong pieces are surprisingly inconvenient

In Diagram 5 White has a Mino castle and Black has three generals in hand—but no pawns. Even without pawns, if he had a knight or a lance he could attack with, say, ▲L\*2g or ▲N\*1e; but with just generals he is extraordinarily constrained. In an actual game he would perhaps devise some other means, but an attack now at the head of the king would go more or less as follows.

Moves from Diagram 5:

- ▲S\*2d, □Px2d; ▲Sx2d, □P\*2c;  
 ▲Sx2c+, □Sx2c; ▲P\*2d (Diagram 6)

First he has to play ▲S\*2d, dropping at a place where a pawn would have been better, and after □P\*2c he again has to sacrifice a silver before dropping a pawn with ▲P\*2d. If now White plays □S-3b or □S-1b the attack will succeed. But White won't do that.

(第7図は□2四同玉まで)

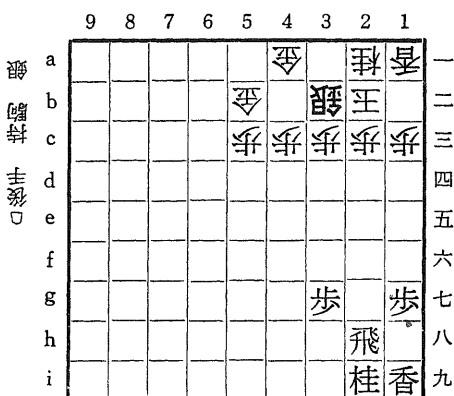


Diagram 7

第6図からの指し手  
 □2四同銀 ■2三步 □同玉  
 ■3五銀 □2五歩 ■2四銀  
 □同玉(第7図)  
 手に□2四同銀と取られると■同  
 飛では□2三步、■2八飛、□3  
 二銀(参考1図)となり、銀を捨てただけ  
 で何をやったか解りませんので、■2三  
 歩と攻めます。

■先手 持駒 金銀

(参考1図は□3二銀まで)



Reference Diagram 1

玉を吊り出してから■3五銀と打ち、  
 第7図となると次に■3六銀と打てば後  
 手の防衛線は突破できる形です。しかし、  
 ■3六銀、□2三玉、■2五銀、□3二  
 玉のように逃げられると玉頭は突破した  
 ものの銀三枚の持駒を与えたという高価  
 な代償を払っています。この三枚のうち  
 二枚は先手の駒であつた訳で、駒損した  
 のも先手に歩がなかつたからです。

■先手 持駒 金銀二歩

Moves from Diagram 6:

□ Sx2d; ■ P\*2c, □ Kx2c; ■ S\*3e, □ P\*2e;

■ Sx2d, □ Kx2d (Diagram 7)

White can capture with □ Sx2d and then ■ Rx2d would lead to  
 □ P\*2c; ■ R-2h, □ S\*3b (Reference Diagram 1), Black merely giving  
 up a silver. Not knowing what else to do he attacks with ■ P\*2c.

After luring out the king he plays ■ S\*3e and, when Diagram 7  
 is reached, if he plays ■ S\*3f he is in a position to break through  
 White's front line of defence.

But the king can escape after ■ S\*3f, □ K-2c; ■ Sx2e, □ K-3b,  
 and although the head of the king has been breached Black has paid  
 a high price in that he has given White three silvers in hand. Of  
 these three silvers two were Black's, so that Black has lost material  
 through having no pawns in hand.



(第8図)

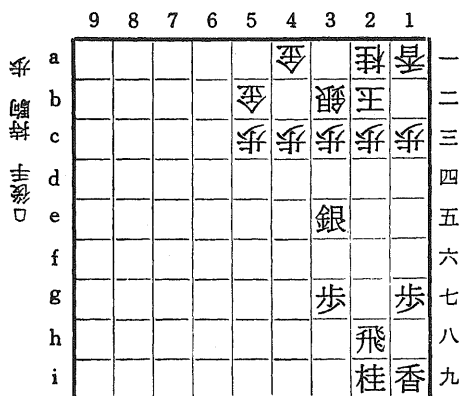


Diagram 8

歩の強さは銀に秀でる

は第8図はどうでしょう。持駒は前の銀二枚が歩四枚に換わりました。銀二枚と歩が四枚では、どちらが攻めやすいかという問題です。

第8図からの指し手

■ 2四歩    □ 同歩    ■ 2五歩 (第9図)

□ 同銀    ■ 2四歩    □ 同歩    ■ 2五歩

■ 先手 持駒 金歩四

(第9図は■ 2五歩まで)

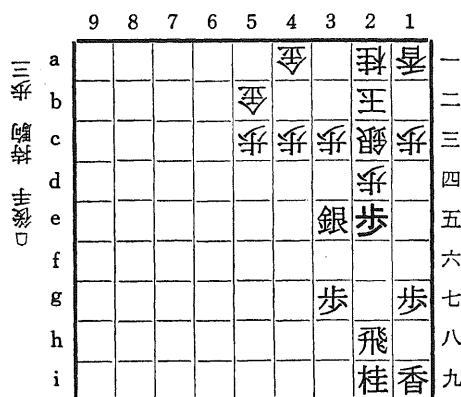


Diagram 9

ま

ず ■ 2四歩と打ち、□ 同歩に ■ 2三歩と王手をします。この ■ 2三歩をタタキの歩と呼びます。

□ 2三同銀と呼び込んでおいて、更に ■ 2五歩と合せの歩が、この形における手筋です。

第9図からの指し手

□ 2五同歩    ■ 2四歩    □ 3二銀

■ 2五飛 (第10図)

■ 先手 持駒 金歩

### The power of a pawn exceeds that of a silver

So, what about Diagram 8? Of the pieces in hand, the previous two silvers have been replaced by four pawns. The question is whether it is easier to attack with the two silvers or with the four pawns.

Moves from Diagram 8:

■ P\*2d, □ Px2d; ■ P\*2c, □ Sx2c:

■ P\*2e (Diagram 9)

First Black plays ■ P\*2d and, after □ Px2d, checks the king with ■ P\*2c. This drop, ■ P\*2c, is known as a *striking pawn*. It compels □ Sx2c and then the opposing pawn drop ■ P\*2e is the tesuji for this position.

Moves from Diagram 9:

□ Px2e; ■ P\*2d, □ S-3b;

■ Rx2e (Diagram 10)

(第10図は▲2五飛まで)



Diagram 10

(参考2図は▲2五飛まで)



Reference Diagram 2

White is obliged to capture with ○ Rx2e and then Black drives in a wedge at the vital point with ▲ P\*2d.

If White plays ○ S-3d instead of ○ S-3b, Black can break in easily with ▲ Sx3d, ○ Px3d; ▲ Rx2e (Reference Diagram 2), and if White comes out with ○ S-1d, Black will be satisfied to attack the silver with ▲ P-1f.

In Diagram 10, where Black has just played ▲ Rx2e, there is no defence against the invasion of ▲ G\*2c next and unlike in the attack of Diagram 5 Black will be able to break in at the head of the king while making material profit.

Moreover, because he has given White nothing but pawns in hand, he has nothing to fear even if he is subjected to a counterattack.

In an actual game it may be well be that four pawns are *not* better than two silvers, but you must understand that in a local situation they can be considered so.

す。 (後) 手に○2五同步と取らせて、▲2四歩と急所のクサビを打ち込みます。後手が○3二銀で○3四銀なら、▲同銀、○同步、▲2五飛(参考2図)で無理なく破れますし、○1四銀と出たら、▲1六歩で銀を取りにいつて十分の形です。

▲2五飛と走った第10図となると、次の▲2三金の打ち込みが受からず、第5図からの攻めと違って駒得しながら玉頭を破ることが出来ます。又、後手に渡した場合でも強みです。反撃を受けた場合でも強みです。実戦では銀二枚より歩四枚のほうが良いことはないでしょうが、部分的には考えられることを知って下さい。

(第1図)

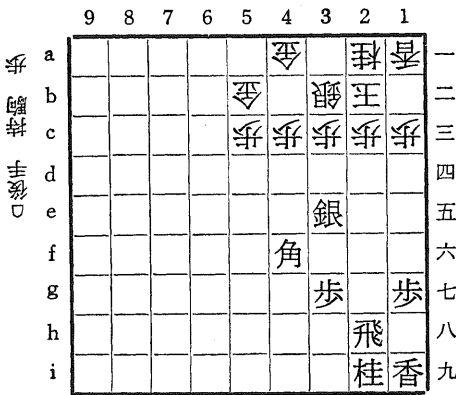


Diagram 1

(第2図は▲2四銀まで)

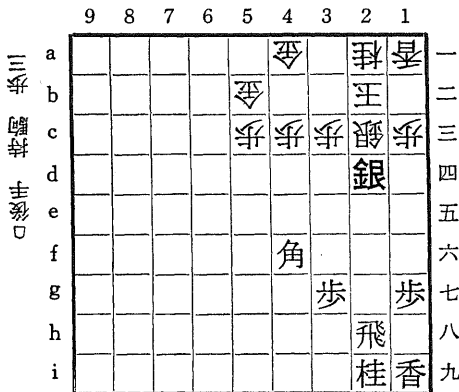


Diagram 2

(続)

## 歩だからできる攻め②

いて美濃囲いの攻め方です。持駒に金はありませんが歩二枚です。

しかし、角の応援があります。

第1図からの指し手

▲2四歩    □同歩    ▲2三歩  
 □同銀    ▲2四銀(第2図)

▲先手 持駒 歩二

■第二講「タタキ・継ぎ歩・垂れ歩」

(ま)

ず▲2四歩と打ち捨てて、□同歩に▲2三歩とタタキの歩を打ちます。この手は単に▲2四同銀なら□2三

歩で銀が撃退されるので「敵の打ちたい所へ打て」の格言にもあてはまる好手。

□同銀に▲2四銀は後手取る一手です。

第2図からの指し手

□2四同銀    ▲2三歩    □同玉  
 ▲2四飛    □3二玉    ▲2三銀

(第3図)

▲先手 持駒 歩

## LECTURE 2: Striking pawns—joining pawns—dangling pawns ATTACKS ARE ONLY POSSIBLE WITH PAWNS—②

We continue with ways of attacking the Mino castle. Here Black has no golds in hand but he has two pawns. And he has a bishop in support.

Moves from Diagram 1:

▲ P\*2d, □ Px2d; ▲ P\*2c, □ Sx2c; ▲ Sx2d (Diagram 2)

First Black sacrifices with ▲ P\*2d and after □ Px2d plays the pawn strike ▲ P\*2c. If instead he simply plays ▲ Sx2d, White plays □ P\*2c and the silver is forced back. This move is therefore best, complying with the proverb 'Drop where your opponent wants to drop'. Against □ Sx2c, ▲ Sx2d is the move to tackle White.

Moves from Diagram 2:

□ Sx2d; ▲ P\*2c, □ Kx2c; ▲ Rx2d, □ K-3b;  
 ▲ S\*2c (Diagram 3)

(第3図は▲2三銀まで)

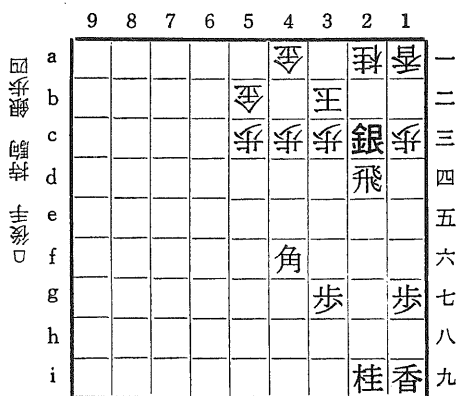
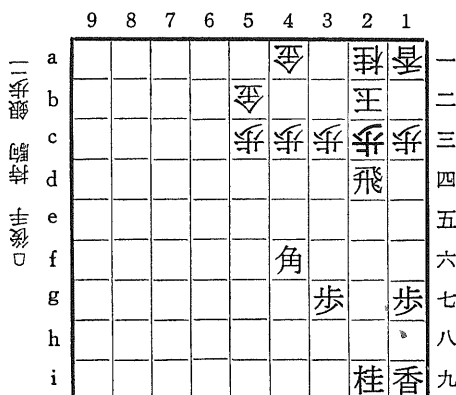


Diagram 3

(参考1図は□2三歩まで)



Reference Diagram 1

(後) 手、□2四同銀で□3二銀なら▲1三銀成でも、又▲2三歩、□3一玉、▲3五銀でも破れます。□2四同銀に▲2三歩は再度格言に沿った手で、平凡に▲2四同飛は□2三歩(参考1図)で失敗します。

このように相手に受けの余地をなくしておいて攻めるのが急所で、第3図となつては一応後手陣は破れた形です。

以下、□4二玉なら平凡に▲2二銀成でも良く、場合によっては▲1二銀成と捨てて飛車の侵入にスピードをつける手もあります。

第1図以降、歩の使い方そのものも参考になるのは勿論ですが、歩を使って攻めたために第3図になつても駒損せず破つたことに価値があります。なお、極端な例以外、歩は駒損とは言いません。

If White, instead of □ Sx2d, plays □ S-3b, Black can break in with either ▲ Sx1c+, or ▲ P\*2c, □ K-3a; ▲ S-3e. Against □ Sx2d ▲ P\*2c again follows the proverb: simply ▲ Rx2d fails against □ P\*2c (Reference Diagram 1).

Attacking by depriving the opponent of room to defend is the vital point here and when Diagram 3 is reached White's camp has been breached.

Next, if □ K-4b, ▲ S-2b+ is good enough, or, according to the circumstances, he has the sacrifice ▲ S-1b+ to speed the invasion of his rook.

The sequence from Diagram 1, apart from illustrating the use of the pawns, is also valuable in showing how Black has broken through without any loss of material, even in Diagram 3, because he has attacked by using pawns. Apart from extreme cases we do not count these pawns as lost material.

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| 香 |   |   |   |   | 玉 | 桂 | 香 |   |
|   | 飛 |   |   | 金 | 銀 | 角 |   |   |
| 歩 |   | 桂 |   | 歩 | 歩 | 歩 | 歩 | 歩 |
|   |   | 歩 | 歩 |   |   |   |   |   |
|   |   |   | 歩 | 歩 | 歩 | 金 | 歩 | 歩 |
|   |   |   |   |   | 歩 |   |   |   |
|   | 銀 |   |   | 歩 |   | 歩 |   |   |
| 歩 | 歩 | 歩 | 歩 | 銀 | 玉 | 桂 |   |   |
|   |   | 金 |   |   |   |   |   |   |
| 香 | 桂 | 銀 |   |   |   |   |   | 香 |

一二三四五六七八九

2四歩  
 同歩  
 2四歩(第5図)  
 同歩  
 2五歩

④ **今**度は私の実戦譜からで都合上局面は先後逆です。現在下手が8筋から棒銀で攻め込んだところですが後押しが今一つで〇7三桂と跳ねた局面です。

第4図からの指し手

歩で攻めてタダで取る

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| 香 |   |   |   | 玉 | 桂 | 香 |   |   |
|   | 飛 |   |   | 銀 | 金 | 角 |   |   |
| 歩 |   | 桂 |   | 歩 |   |   | 歩 |   |
|   |   | 歩 | 歩 | 歩 |   | 歩 |   |   |
|   |   |   | 歩 | 歩 | 金 | 歩 | 歩 | 歩 |
|   | 銀 |   |   | 歩 |   |   |   |   |
| 歩 | 歩 | 歩 | 歩 | 銀 | 玉 | 桂 |   |   |
|   |   | 金 |   |   |   |   |   |   |
| 香 | 桂 | 銀 |   |   |   |   |   | 香 |

(第6図)

白7五歩  
 黒2五桂  
 白7六歩  
 黒2四歩  
 白2三歩成  
 黒同金

ず■2四歩と突き捨て□同歩に■  
 2五歩と継ぎ歩の手筋で歩を引つ  
 張り出します。■2五歩で■2四同金は  
 □2三步で攻めにならない上、逆に金を  
 狙われます。□2五同歩と取らせて■2  
 四歩は垂れ歩の手筋です。  
 第5図からの指し手

Now here is a position from one of my games. For convenience colours have been reversed. White has already launched an attack on the 8-file with his climbing silver, but as a back-up he has just played ♖ N-7c.

■ P-2d, □ Px2d; ■ P\*2e, □ Px2e; ■ P\*2d (Diagram 5)

White is forced to capture with  $\triangle P \times 2e$  and then  $\blacksquare P \times 2d$  is the *dangling pawn* tesuji.

□ P-7e; ■ Nx2e, □ P-7f; ■ P-2c+, □ Gx2c; ■ P\*2d (Diagram 6)

(第6図は▲2四歩まで)



Diagram 6

(参考2図は□2同金まで)



Reference Diagram 2

Ⓣ 手、△6五桂なら▲6六銀で、すぐには効果がないと見てか△7五歩。▲2五桂は一步を補充して次に▲2三歩成を狙ったもので、▲2五桂で▲3四金でも次の▲2三歩成で成功のようですが、以下△3三銀、▲2三歩成、△3四銀、▲2二と、△同金(参考2図)で上手の失敗図。右金は攻防の要で角との交換程度の作業では上手は勝てません。

▲上手 持駒 なし

歩で攻めてタダで取るのが将棋の一番の兵法です。▲2五桂に△7六歩も厳しい手ですが、▲2三歩成から▲2四歩と金取りの順になっては紛れてきました。第6図以下、△3三金なら▲同桂成、△同角、▲2三歩成。そこで、△2四同金、▲同金、△7七歩成と進みまだ下手優勢ですが、以降▲7四歩と玉を挟撃し接戦の末上手の勝ちに終わりました。

▲上手 持駒 角

If White plays △ N-6e it has no immediate effect as Black plays ▲ S-6f. In view of this White might play △ P-7e. ▲ Nx2e gets a pawn in reserve and threatens next ▲ P-2c+. ▲ G-3d instead of ▲ Nx2e seems to succeed because of ▲ P-2c+ next, but △ S-3c; ▲ P-2c+, △ Sx3d; ▲ +Px2b, △ Gx2b (Reference Diagram 2) illustrates Black's failure. The right-side gold is the pivot of defence and attack and if Black merely exchanges it for a bishop he cannot win.

Using pawns as cannon fodder is the prime tactic of shogi. After ▲ Nx2e, △ P-7f is indeed a severe move, but through the sequence ▲ P-2c+ then ▲ P\*2d, attacking the gold, Black has achieved confusion.

In Diagram 6 if White plays △ G-3c: ▲ Nx3c+, △ Bx3c; ▲ P-2c+. So play proceeded △ Gx2d; ▲ Gx2d, △ Px7g+ and White had the advantage, but then I began a pincer attack on the king with ▲ P\*7d and after some close fighting I managed to win.

(第1図は□4九飛成まで)

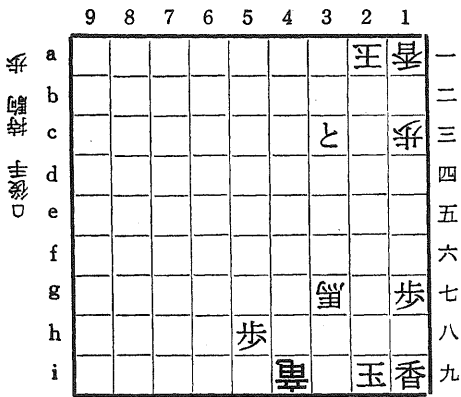


Diagram 1

(第2図は□3八銀まで)

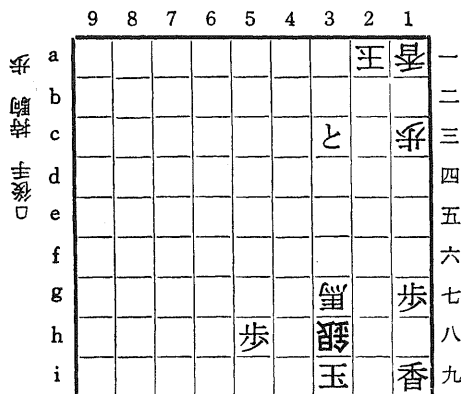


Diagram 2

## ■ 第三講 守りの歩

## 歩だから価値がある

● 今  
 までは攻める歩の価値を述べましたが、今度は守りの歩です。第1図は□4九飛成と王手の局面。後手玉は必死なので、先手玉が詰まなければ勝ちです。合い駒は飛から香までひと通り揃っています。まず銀から打ってみます。

▲ 先手 持駒 飛角金銀桂香

第1図からの指し手  
 ● 3九銀 □ 同 竜  
 □ 3八銀 (第2図)

▲ 同 玉

● 竜  
 を切られて頭銀まで簡単に詰みます。これは金も同じです。あとの合い駒は飛車合いが□同竜、▲同玉、□3八飛以下詰み。角と桂合いは頭に効かないのを逆用され、□3八竜で詰みます。そこで香を合い駒にしてみます。

▲ 先手 持駒 飛二角金桂香

## LECTURE 3: The pawn in defence

## BEING JUST A PAWN MAKES A PAWN VALUABLE

Up to now we have discussed the value of pawns in attack. Now the pawn as a defender. Diagram 1 shows a position after the checking move ▲ R-4i+. Because White's king is brinkmated Black will win unless his king is checkmated first. He has a whole range of pieces to interpose, from rook to lance. First let us try dropping a silver.

Moves from Diagram 1: — ①

▲ S\*3i, □ +R×3i; ▲ K×3i, □ S\*3h (Diagram 2)

There is a simple mate through sacrificing the dragon and dropping the silver at the head of the king. It would have been the same with a gold. As for other interposed pieces, a rook interposition leads to mate with □ +R×3i; ▲ K×3i, □ R\*3h etc. and a bishop or knight interposition has no bearing on the head of the king. Black can take advantage of that and checkmate with □ +R-3h. We can therefore try interposing a lance.

(第3図は□2六香まで)



Diagram 3

第1図からの指し手②  
 ■3九香 □同竜 ■同玉  
 □3八歩 ■2九玉 □2六香  
 (第3図)  
 合いが一番抵抗できそうですが、第3図となつては、■1八玉に、□2八馬があつてやはり詰まされます。とすると、第1図では既に先手玉は詰まされていたのです。

(参考1図は■3九歩まで)



Reference Diagram 1

しかし、この形はどんな場合でも詰みだということではありません。そうです。参考1図のように仮に歩があつて■3九歩と打てれば、□同竜なら■同玉で、又□2八歩や□3八馬なら■1八玉で詰みません。合い駒が相手の持駒になるという関係上、歩が他のどんな駒よりも頼りになるという良い例です。

Moves from Diagram 1: —②

■ L\*3i, □ +Rx3i; ■ Kx3i, □ P\*3h;

■ K-2i, □ L\*2f (Diagram 3)

A lance interposition seems to offer the best resistance, but in Diagram 3 there is still a checkmate because after ■ K-1h White has □ +B-2h. The conclusion is therefore that in Diagram 1 the black king is already dead.

However, this does not mean there will be a checkmate in every case. For if Black has a pawn, as in Reference Diagram 1, and can play ■ P\*3i, after □ +Rx3i he has ■ Kx3i. And neither □ P\*2h nor □ +B-3h leads to mate after ■ K-1h.

Given that an interposed piece may become a piece in hand for the opponent, it is safer to give a pawn than any other piece. This is a good example of that.



(第4図は△3三同玉まで)

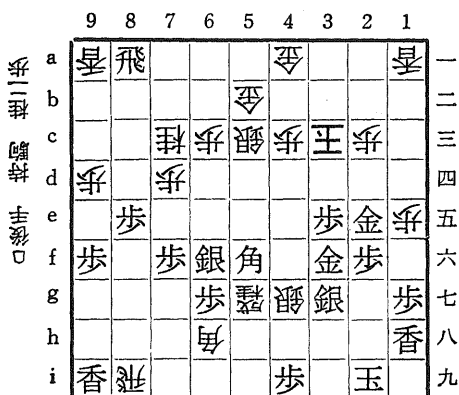
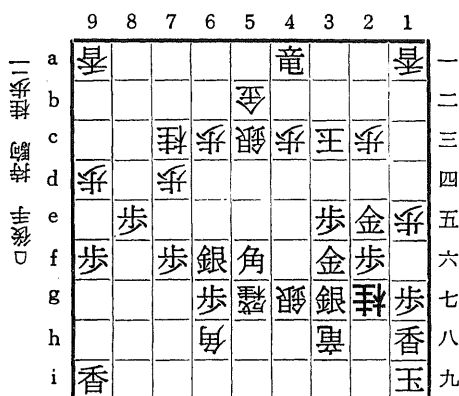


Diagram 4

(参考2図は△2七桂まで)



Reference Diagram 2

## 弱い駒こそ威力がある

(実)

戦形から考えましょう。第4図は先手が▲3三桂成、△同玉と成り捨てて4一の金を浮かせたところです。すぐに▲4一飛成は△4九飛成、▲2八玉、△3八竜、▲1九玉、△2七桂(参考2図)で詰み。手順中△4九飛成に合

▲3九歩は二歩、▲3九金なら△同竜、▲同玉、△3八金まで簡単な詰みがあります。つまり3九へ打つ合い駒が強過ぎるために詰まされてしまう訳で、なんとか弱い駒を打てる形にもっていくことはできないかと考えるのです。

第4図からの指し手

▲3四歩 △4二玉 ▲3三歩成  
△同玉 ▲4一飛成(第5図)

## The weak pieces are powerful

Let us consider this from the standpoint of an actual game. In Diagram 4 Black has just played the promotion sacrifice of ▲ N-3c+, △ Kx3c to leave the gold on 4a unprotected. ▲ Rx4a+ immediately allows mate with △ Rx4i+; ▲ K-2h; △ +R-3h; ▲ K-1i, △ N\*2g (Reference Diagram 2). Black suffers through not being able to interpose after △ Rx4i+ in this sequence.

▲ P\*3i would mean two pawns on the same file, and if ▲ G\*3i there is a simple mate: △ +Rx3i; ▲ Kx3i, △ G\*3h. In other words Black ends up mated because the piece he drops at 3i is too strong. He must therefore consider whether he can somehow bring about a position where he can drop a weak piece.

Moves from Diagram 4:

▲ P-3d, △ K-4b; ▲ P-3c+, △ Kx3c; ▲ Rx4a+ (Diagram 5)

(第5図は▲4一飛成まで)



Diagram 5

(第6図は▲3九歩まで)

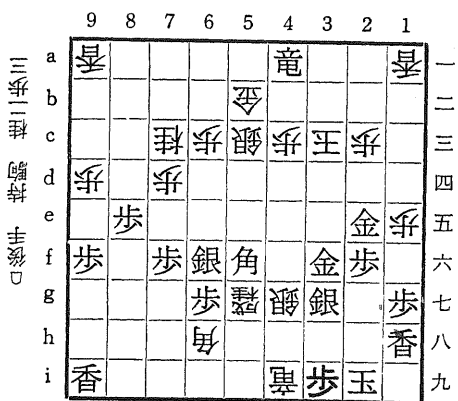


Diagram 6

**(初)** 手▲3四歩が好手で、△4二玉と引かれると金にヒモがつくようですが、次に▲3三歩成と成り捨て△同玉に▲4一飛成と金を取って先手の勝ちです。手順中、△3三同玉で△3一玉は、更に▲3二歩と単打の歩が効いて簡単な詰み。第5図は、単に金を取った形から3五の歩がなくなっただけですが、これが受けの時、効果を発揮するのです。

▲先手 持駒 金歩三

第5図からの指し手  
△4九飛成 ▲3九歩(第6図)  
**(王)** 手の△4九飛成には歩合いの受けがピッタリで先手玉は不詰、後手玉は上下の挟撃のため受けがなく先手の勝ちがハッキリしました。このように受ける場合弱い駒ほど威力発揮という現象が起こります。それは、相手の駒を取って使えるという独得のルールに因るのです。

▲先手 持駒 金歩二

The first move, ▲ P-3d, is a good one but when White plays △ K-4b his gold is apparently protected. However, Black plays the promotion sacrifice ▲ P-3c+ next and, after △ Kx3c, captures the gold with ▲ Rx4a+. Now Black wins. In this sequence, if △ K-3a instead of △ Kx3c, the striking pawn tesuji ▲ P\*3b is enough to give a simple mate. In Diagram 5, instead of simply capturing the gold Black first got rid of his pawn on 3e and this will prove useful when it is time for him to defend.

Moves from Diagram 5: △ Rx4i+; ▲ P\*3i (Diagram 6)

After the check of △ Rx4i+ Black's defence of interposing a pawn is perfect. His king cannot be mated and because the white king is attacked in front and behind White has no defence. Black has clearly won. We are witnessing the paradox that, in a case of defence like this, the weaker the piece the more power it has. This derives from the unique rule of being able to use those of the opponent's pieces you have captured.

## ■ 第四講 一歩千金

## 歩切れに受け手なし

①

1図は、先手のタテ歩取り戦法から進展して、今後手が□7八飛成としたところです。

以下、実戦では、次のように進んだのですが、この進行についてどう思いますか。

■ 先手 持駒 飛銀

一 二 三 四 五 六 七 八 九

(第1図は□7八飛成まで)



Diagram 1

(第2図は■6一飛まで)



Diagram 2

第1図からの指し手①  
 ■ 8二成桂 □ 2六桂  
 (第2図)

■ 6一飛

① 手は■8二成桂と金を取り、後手が□2六桂と銀取りに桂を打ったら、先手が飛車を■6一飛と打ちおろした第2図では、ちよつと見にはごく自然な進行に見えて、何の失着もないように思われます。

■ 先手 持駒 金銀

一 二 三 四 五 六 七 八 九

LECTURE 4: A pawn is worth its weight in gold  
WITHOUT PAWNS THERE IS NO DEFENCE

In Diagram 1 the game has developed from a Rook-on-pawn opening and White has just played □ R-7h+.

What do you think of the way the actual game proceeded, which was as follows?

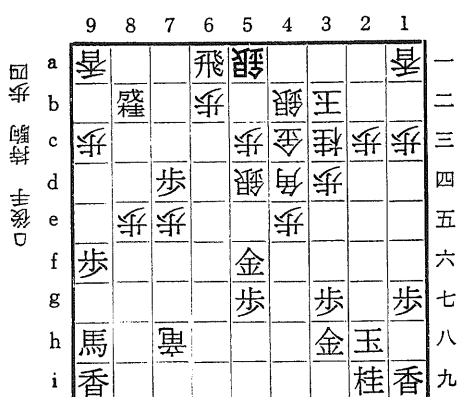
Moves from Diagram 1: —①

■ +Nx8b, □ N\*2f;

■ R\*6a (Diagram 2)

Black took the gold with ■ +Nx8b and White dropped a knight to threaten the silver, playing □ N\*2f. In Diagram 2, where Black has just dropped his rook with ■ R\*6a, it may seem as if there has been a perfectly natural progression with no obvious mistakes.

(途中1図は□5一銀打まで)



Intermediate Diagram 1

(第3図は■3六桂まで)



Diagram 3

かし、この三手の間に、勝敗が目まぐるしく変わったと言ったら、すぐにピンとくるでしようか。  
個々の手の善悪の前に、この後の進行を見てみます。

第2図からの指し手

□3八桂成 ■同金 □5一銀打

(途中1図)

■7三步成 □5五銀 ■3六桂

(第3図)

■先手 持駒 金銀桂

③ 手の■6一飛が詰めるですから、後手は□3八桂成として銀を取ってから□5一銀打と受けます。この手によつて今度は先手陣への攻めが途切れてしまったので、先手の■7三步成がゆうう間に合いました。

そして次にやむをえない□5五銀に対して、■3六桂が先手の絶好打となり、先手の勝ちになりました。

■先手 持駒 金銀

But when I tell you that in the space of these three moves the game has undergone a startling turnaround, you may realise at once what I am getting at.

Before examining the pros and cons of each move, consider how play went after this.

Moves from Diagram 2:

□ Nx3h+; ■ Gx3h, □ S\*5a (Intermediate Diagram 1);

■ P-7c+, □ S-5e; ■ N\*3f (Diagram 3)

Because ■ R\*6a threatens mate, White plays □ Nx3h+ to capture a silver for defence with □ S\*5a. With this move the attack on Black's camp is interrupted, so that Black has time to play ■ P-7c+.

Then against the inevitable □ S-5e next, ■ N\*3f is a superb drop which leads to a win for Black.

(再掲第1図は□7八飛成まで)



Repeat Diagram 1

(第4図は□2四香まで)



Diagram 4

**Without pawns there is no defence**

That is not to say that White has absolutely no prospect of winning. The problem lies in White's response to ♠ +Nx8b. He would have done better to have played as follows.

Moves from Repeat Diagram 1: — ②

♠ +Nx8b, □ Bx9i+; ♠ +Bx9i, □ L\*2d (Diagram 4)

The best move after Black has captured the gold is to sacrifice the bishop to capture a lance. This forces ♠ +Bx9i and then □ L\*2d is a perfect example of the proverb 'Without pawns there is no defence'. Against this check Black may interpose a silver.

Moves from Diagram 4: — ①

♠ S\*2g, □ Lx2g+; ♠ Kx2g, □ N\*3e,

♠ K-2h, □ S\*2g (Diagram 5)

そ  
れでは、後手に全く勝機がなかったかと言え、そうではありません。問題は ♠ 8 二成桂に対する後手の応手で次のように指せば良かったのです。

再掲第1図からの指し手 ②

♠ 8 二成桂 □ 9 九角成 ♠ 同馬

(第5図)

♠ 2 七銀打 □ 同香成 ♠ 同玉

□ 3 五桂 ♠ 2 八玉 □ 2 七銀

**歩切れに受け手なし**

先  
手が金を取った時にズバリと角を切って香を取るのが妙手です。 ♠

同馬と取らせて、□ 2 四香と打つ手が正に「歩切れに受け手なし」という格言にピッタリ。この王手に銀合いをします。

第4図からの指し手 ①

(第5図は□2七銀まで)



Diagram 5

手は□2四香に対して①■1八玉なら□2六桂があり、②3九玉なら□4七桂から□2八香成でいずれも詰んでしまうので、銀合いが一番普通の合い駒に見えます。

しかしこの■2七銀打も、次に□同香成から□3五桂と打たれ、■2八玉と引く一手に□2七銀となった第5図では詰みです。

■先手 持駒 飛角金香

(参考1図は□2八銀成まで)



Reference Diagram 1

以下、■3九玉と引いても、□4七桂不成、■同銀、□2八銀成(参考1図)の順で先手の負けです。

それでは、2七に角合いをしてみたらどうでしょう。

第4図からの指し手②

■2七角 □同香成  
□3五桂 ■2八玉  
□4七角 ■同玉

(参考2図)

Against □ L\*2d by White, if ① ■ K-1h: White has □ N\*2f; if ② ■ K-3i: he has □ N\*4g then □ L-2h+. It is mate in either case and so it would seem the silver is the likeliest piece for Black to try interposing.

But after this drop, ■ S\*2g, White can play □ Lx2g+ and then □ N\*3e. After the only move, ■ K-2h, □ S\*2g in Diagram 5 leads to mate.

Now even if Black plays ■ K-3i he loses because of □ N-4g=; ■ Sx4g, □ S-2h+ (Reference Diagram 1).

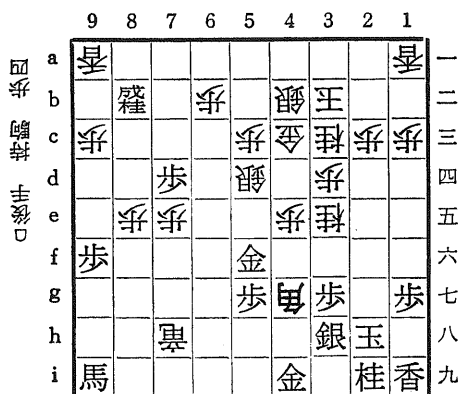
Therefore let us see what happens if we interpose a bishop at 2g.

Moves from Diagram 4: —②

■ B\*2g, □ Lx2g+; ■ Kx2g, □ N\*3e;

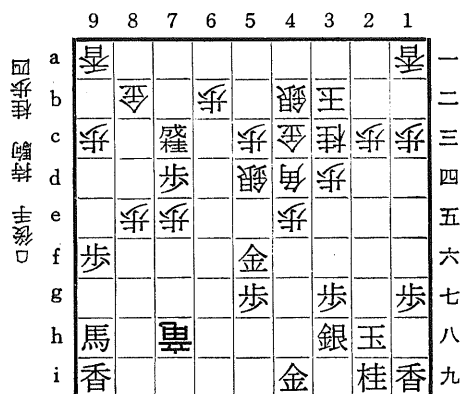
■ K-2h, □ B\*4g (Reference Diagram 2)

(参考2図は□4七角まで)



Reference Diagram 2

(再掲第1図は□7八飛成まで)



Repeat Diagram 1

## 金を取るより歩を取れ

(角)

を渡すぶんには即詰みはありませんが、□3五桂から□4七角とまった参考2図では、以下どう受けても□3八角成から□2七銀の筋で一手一手の寄りです。つまり先手が■8二成桂と金を取った局面では、後手は負けどころか□9九角成で簡単な勝ちだったのです。

■先手 持駒 飛金銀香

(で)

は第1図では先手が負けかという、これが又そうではないのです。先手が金を取ったために、□2四香の痛打を浴びて以下詰んでしまった訳で、実は先手の■8二成桂が悪手だったのです。

再掲第1図からの指し手③

■6二成桂 □9九角成 ■同馬  
□2四香 ■2七歩(第6図)

■先手 持駒 飛銀

## Take the pawn rather than the gold

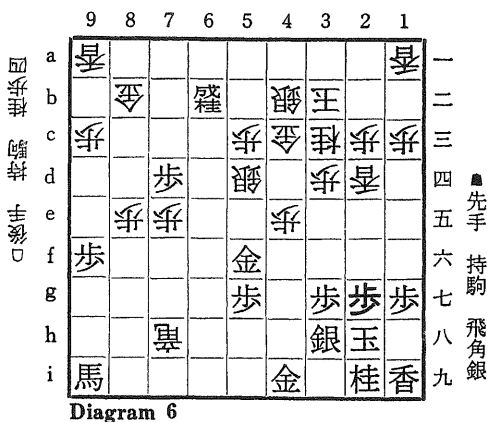
If he gives White a bishop, Black is not mated immediately; but, after □N\*3e and □B\*4g, no matter how he defends in Reference Diagram 2 White can gain access to his king step by step with □Bx3h+ then □S\*2g. In other words, after Black has taken the gold with ■+Nx8b. White, far from losing, has a simple win through □Bx9i+

Yet it would not be true to say that Black has lost in Diagram 1. Having captured the gold, Black suffers the painful drop □L\*2d and then ends up being mated—but his ■+Nx8b is actually a bad move.

Moves from Repeat Diagram 1: —③

■+Nx6b, □Bx9i+; ■+Bx9i, □L\*2d;  
■P\*2g (Diagram 6)

(第6図は▲2七歩まで)

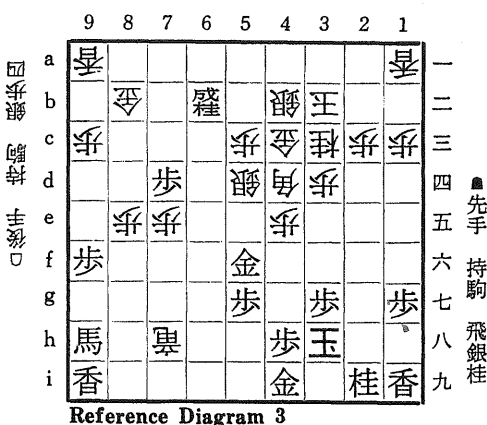


○金 を取るより歩を取る方が良い場合があるところに将棋の面白さがあり、複雑さがあります。

これは今まで述べてきたように、相手に渡す駒は弱い方が良く、という原理に基づいているからです。

▲6二成桂なら△9九角成、△2四香と打たれても、▲2七歩でピッタリ受かっています。

(参考3図は▲3八同玉まで)



第6図以下△3五桂と打たれても▲3六銀と打てば渡す駒が銀一枚では先手玉は寄りません。又、▲6二成桂に△9九角成で△2六桂と打つなら、▲4八歩、△3八桂成、▲同玉(参考3図)という受けが成立します。互いに強い駒のことはばかり考え、歩のことを考えないと知らぬ間に双方悪手を指し、結局後で悪手を指した方が負けになるのです。

It is part of the interest and complexity of shogi that there are times when it is better to take a pawn rather than a gold.

This is based on the principle, as mentioned previously, that the weaker the piece given to the opponent the better.

After ▲+Nx6b, even if White plays △Bx9i+ and △L\*2d, ▲P\*2g is a perfect defence.

In Diagram 6, even if White plays △N\*3e Black can play ▲S\*3f and if the only piece White gets in hand is a silver Black cannot be mated. And if, in answer to ▲+Nx6b, White plays △N\*2f instead of △Bx9i+, the defence ▲P\*4h, △Nx3h+; ▲Kx3h (Reference Diagram 3) succeeds. Both sides, unaware that they are thinking only about the strong pieces and ignoring the pawns, have been playing bad moves. In the end whoever makes the last bad move will be the loser.



(第1図は□4五銀まで)

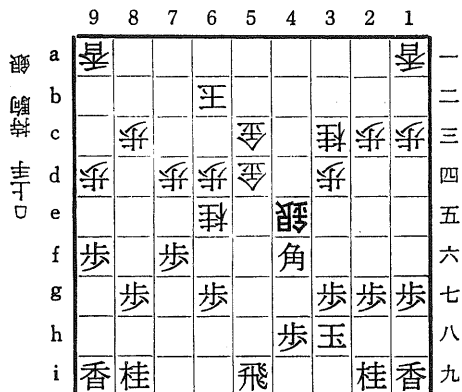


Diagram 1

(第2図は□5四同銀まで)



Diagram 2

## ■ 第五講 II 歩に首打たる

## あとでは歩は使えない

(第1図)

1図、これは二枚落ちの指導対局の実戦で、今上手が□4五銀と出たところです。ここまでは下手がうまく指し、上手が歩切れとあつて負けかなと考えていました。下手は角を逃げずに、一気に寄りを目指してきました。

■ 下手 持駒 金二銀二歩三

(下)

第1図からの指し手

■ 5五銀 □ 5七銀 ■ 5四銀

□ 同銀 (第2図)

手の■5五銀は上手が①□同金なら■同角で又②□4六銀なら■5四銀、□5七桂成、■5一銀でいずれも寄りを見た手。しかし、□5七銀と打たれてみると5筋の關係は單に金銀交換で得をしておらず、少し紛れました。

■ 下手 持駒 金三銀歩三

## LECTURE 5: The killer pawn

## PAWNS SHOULD BE USED SOONER RATHER THAN LATER

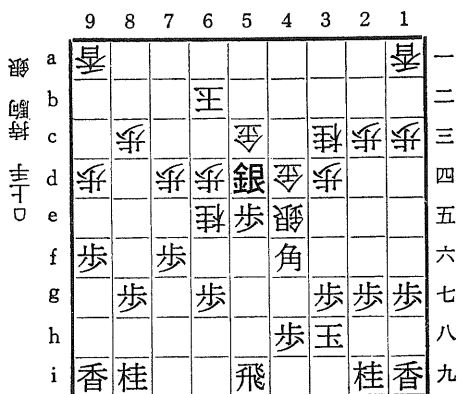
Diagram 1 is from an actual game, a teaching game at two pieces. White has just played □ S-4e. So far Black has been playing well and White, given that he is out of pawns, was thinking he might lose. Black did not move his bishop away but turned resolutely to preparations for the endgame.

Moves from Diagram 1:

■ S\*5e, □ S\*5g; ■ Sx5d, □ Sx5d (Diagram 2)

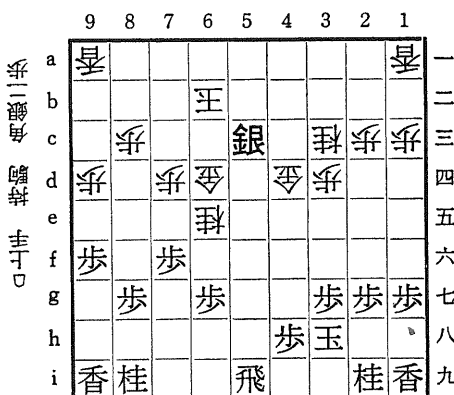
As to Black's ■ S\*5e: ① if White plays □ Gx5e Black plays ■ Bx5e; or ② if □ Sx4f: ■ Sx5d, □ N-5g+; ■ S\*5a—in both cases setting his sights on the endgame. However, when White tried □ S\*5g the situation on the 5-file reduced simply to a profitless exchange of generals and the game became a little confused.

(参考1図は▲5四銀まで)



Reference Diagram 1

(参考2図は▲5三銀まで)



Reference Diagram 2

▲5五銀では、▲5五歩と打ち△4四金寄とさせて平凡に▲5四銀(参考1図)と打つ方が簡明でした。それは、5五へ打つ駒が銀なら交換だけで、苦しいながらも△5七銀のような手が指せるのです。が、歩でこれられればタダになるので金を逃げざるをえません。

つまり、弱い駒だからこそ強い駒に対して威張って攻められる訳です。

■下手 持駒 金二銀歩二

参考1図以下は△5四同銀、▲同歩、△同金寄なら再度▲5五歩から▲5四銀で受かりませんし、△5四同金寄で△同金直と取れば▲6四角、△同金、▲5三銀(参考2図)の寄り筋があります。

又、参考1図で△4六銀と角を取るのは、▲5一銀でも▲5三銀成、△同玉、▲5四金のどちらでも寄せることができ

■下手 持駒 金三銀歩三

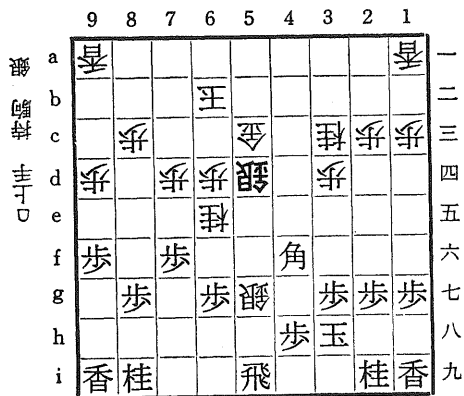
It would have been simpler to play ▲P\*5e instead of ▲S\*5e, forcing △G5d-4d, and then simply ▲S\*5d (Reference Diagram 1). If the piece dropped at 5e is a silver, it is simply an exchange and unfortunately White can play moves such as △S\*5g. But if Black comes in with a pawn, White has no option but to move his gold away or lose it for nothing.

In other words, by virtue of the very fact that the pawn is a low-value piece, Black can use it to threaten a stronger piece and so to attack.

In Reference Diagram 1, if △Sx5d; ▲Px5d, △G4dx5d, White cannot defend after ▲P\*5e then ▲S\*5d again. If he captures with △G5cx5d instead of △G4dx5d, Black gains access to the king with ▲Bx6d, △Gx6d; ▲S\*5c (Reference Diagram 2).

Again in Reference Diagram 1, if White takes the bishop with △Sx4f Black can gain access to the king with either ▲S\*5a or ▲Sx5c+, △Kx5c; ▲G\*5d.

(再掲第2図は△5四同銀まで)



Repeat Diagram 2

(第3図は▲6四同角まで)



Diagram 3

▲同角 (第3図)

▲下手 持駒 金三銀歩三

 ▲5五金    □5八銀打    ▲同飛  
 □同銀成    ▲6四金    □同金

再掲第2図からの指し手

となつては敗局の道をたどりました。

(無)

論、本譜の進行でもまだ悪くなかつたのですが、第2図以下の進行

歩攻めには手抜きなし

(下)

手▲5五金という攻めは、第1図での▲5五銀と同じく、金銀に金

銀をぶつける攻めで、手数をかけて交換するだけなので、余り良い筋とは言えません。

ここではやはり▲5五歩と打ち、□4五銀に▲5七角、□同桂成、▲同飛(参考3図)と清算しておくのがこの場合の手筋というものです。

## Pawn attacks cannot be ignored

Of course there is not actually anything bad in the sequence played, but when play proceeded from Diagram 2 Black followed a losing path.

Moves from Repeat Diagram 2:

 ▲ G\*5e, □ S\*5h; ▲ Rx5h, □ Sx5h+;  
 ▲ Gx6d, □ Gx6d: ▲ Bx6d (Diagram 3)

Black's attack with ▲ G\*5e is similar to ▲ S\*5e in Diagram 1. He is attacking by confronting generals with generals and despite all his efforts he is simply exchanging generals. This cannot really be regarded as good style.

In this case the way to play is once again ▲ P\*5e and after □ S-4e Black can settle the game with ▲ Bx5g, □ Nx5g+; ▲ Rx5g (Reference Diagram 3).

(参考3図は▲5七同飛まで)



Reference Diagram 3

(参考4図は▲4三銀まで)



Reference Diagram 4

こうしておけば、5五の位置に拠点が残る上に駒得でもあり、多少の味の悪さはあるものの、下手が優勢でした。  
この▲5五歩のように、歩で攻める手にはまず、手抜きが効かないのが普通です。もし▲5五歩に手抜きして第2図から、△5八銀打なら▲同飛、△同銀成、▲5四歩、△同金、▲4三銀(参考4図)が次に▲6三金以下の詰めろになります。

▲下手 持駒 金三銀二桂歩二

参考4図のように、攻めながら駒得していく局面になれば、まず負けることは無いと言えます。  
本譜に戻って、▲5五金には手抜きして△5八銀打として▲同飛に△同銀成と飛車を入力し▲6四同角となった第3図では上手必勝です。もともとこうなっても上手には銀がないので、詰みはないと思つたのかも知れませんが――。

▲下手 持駒 金三銀二歩二

If he plays this way, not only does he still occupy the point 5e but he has also made material profit. Although he does have some bad aji Black has a superior position.

Moves like this ▲P\*5e—attacking with pawns—cannot usually be ignored. If White does ignore ▲P\*5e in Diagram 2 and plays △S\*5h, then ▲Rx5h, △Sx5h+; ▲Px5d, △Gx5d; ▲S\*4c (Reference Diagram 4) threatens ▲G\*6c etc. next, leading to mate.

If a player reaches a position as in Reference Diagram 4 where he is making material profit while attacking, he should never lose.

But returning to the actual sequence, White ignores ▲G\*5e to play △S\*5h and, after ▲Rx5h, gets a rook in hand with △Sx5h+. After ▲Bx6d White has an easy win in Diagram 3. Perhaps Black thought that as White does not have a silver there was no mate.

(再掲第3図は▲6四同角まで)



Repeat Diagram 3

(第4図は□5六飛まで)



Diagram 4

## Using pieces in the right order

Moves from Repeat Diagram 3:

□ G\*4g; ▲ Kx4g, □ N-5g+; ▲ K-3f,

□ R\*5f (Diagram 4)

White's sacrifice □ G\*4g is a good move. If Black plays ▲ Px4g White has a simple mate with □ R\*4h. Therefore he takes the gold with ▲ Kx4g.

But after □ N-5g+, even if the king runs away with ▲ K-3f, then □ R\*5f next leads to checkmate.

Black has a wealth of pieces in hand, yet even though he wants to interpose a piece at 4f he has no knight or lance and a pawn drop is not possible because of the double-pawn rule. Consequently, he can interpose only a gold or a silver; but in either case it is all over after □ Rx4f.

弱い駒の出番を逃がす

再掲第3図からの指し手

□ 4七金

▲ 同 玉

□ 5七桂成

▲ 3六玉

□ 5六飛 (第4図)

手は□ 4七金と捨てるのが好手です。下手、▲ 同歩なら□ 4八飛と打って簡単な詰みですから、▲ 同玉と取ります。

(上)

しかし、□ 5七桂成から▲ 3六玉と逃げて次は□ 5六飛で詰んでしまいた。

下手は豊富な持駒を持っていますが、4六に合い駒をするにしても、桂香がなく、そうかといって歩は二歩で打てませんので、金か銀のいずれかを合い駒するしかありませんが、どちらでも□ 4六同飛と切ります。

(参考5図は□2五銀まで)



Reference Diagram 5

次の▲同角には、□2五金か□2五銀(参考5図)と打たれ、詰まされてしまいます。下手が、攻めで歩を無視したばかりに最後に至っても歩を使わず、結局詰まされるというなんとも皮肉な結果になってしまいました。『歩に首打たる』という格言がありますが、正に言い得て妙、とは思いませんか。

(再掲第1図は□4五銀まで)



Repeat Diagram 1

下手が▲5五金と打ってしまったのは、もう、歩を使う場所がありません。つまり、強い駒を使った後では、歩のような弱い駒の出番は回ってこないのです。そこで第1図をもう一度再現して、駒台の駒を普段から図のように並べるクセをつけたらどうでしょう。弱い駒を見やすい所へ置いておけば、弱い駒から使うことを考えるのではないでしょうか。

After, next, ▲ Bx4f, White can checkmate with □ G\*2e or □ S\*2e (Reference Diagram 5).

Not only has Black neglected his pawns in attack but, ironically, when it has come to the crunch he is unable to use them in defence. As a result he has been mated.

There is a proverb which refers to 'losing one's head to a pawn'. Beautifully apt, don't you think?

Once Black has dropped a gold at 5e he has nowhere else to use his pawns, for once a strong piece has been used a weaker piece, such as a pawn, loses its turn.

Therefore, look at Diagram 1 again. Why not try acquiring the habit of always lining up your pieces in hand as in this diagram? If you put the weaker pieces where they are easy to see you are more likely to think about using them in the right order.

(第1図は△6五金直まで)



Diagram 1

(第2図は△3三銀まで)



Diagram 2

## ■ 第六講 II △5五歩止めと攻略

歩の効かない駒は怖くない

(第1図)

1図も二枚落ち戦で上手は「5五歩止め」と呼ばれる作戦で、今下手に▲6六銀と出られる前に△6五金直と出た局面です。こう指されると下手が定跡に詳しくない場合は無論のこと知っている人でもつい次のように指します。

■ 下手 持駒 なし

(下)

手は▲6六歩と突いて金を追えばこれでひと安心とばかりに駒組に入ります。勿論、第2図となった局面では今すぐに下手が悪くなるということはありません。

第1図からの指し手①

■ 6六歩

□ 6四金引

■ 7八金

□ 3二銀

■ 6九五

□ 3四歩

■ 3七桂

□ 3三銀 (第2図)

## LECTURE 6: The △ P-5e block

## DON'T FEAR PIECES NOT SUPPORTED BY PAWNS

Diagram 1 is another two-piece game. White has adopted a strategy known as the △ P-5e block. He has just played △ G6d-6e before Black can play ■ S-6f. When White plays like this, Black, if he does not know the joseki—or sometimes even when he does know it—may play as follows.

Moves from Diagram 1: —①

■ P-6f, □ G6e-6d; ■ G-7h, □ S-3b;

■ K-6i, □ P-3d; ■ N-3g, □ S-3c (Diagram 2)

After Black drives away the gold with ■ P-6f he begins, apparently with some relief, to develop his pieces. Of course the position in Diagram 2 is not immediately bad for Black.

(第3図は▲ 7 八金まで)



Diagram 3

(参考1図は▲ 8 二銀まで)



Reference Diagram 1

しかし、上手陣にもどこといってスキがなく、下手の角がうまく働かないまま3~5筋方面で戦いが起こった場合、大抵上手の勝ちになります。

第1図では□ 5 五歩の伸び過ぎを狙って戦いを仕掛けるのが最善手です。

第1図からの指し手②

▲ 6 六銀 □ 7 六金 ▲ 7 八金 (第3図)

(下) 手は▲ 6 六銀と出る手は解つていても、□ 7 六金を極端に恐れて指せないようです。しかし実際そうなのは第3図で上手が□ 6 四銀と出た場合にすぐ解ります。□ 6 四銀に▲ 5 五銀左、□ 同銀、▲ 同銀、□ 同金、▲ 同角、□ 5 三銀(▲ 4 四歩の守り)、▲ 8 二銀(参考1図)となった局面では□ 7 六金は攻めにも受けにも効いていないのが明白です。

However, there are no holes anywhere in White's camp and if a fight begins in the area of files 3~5 with Black's bishop still unable to move properly, White is likely to win.

In Diagram 1 the best move for Black is to initiate a fight with the overadvanced pawn on 5e as his target.

Moves from Diagram 1: —②

▲ S-6f, □ Gx7f; ▲ G-7h (Diagram 3)

Even when they know the move ▲ S-6f, there are many players who, as Black, are extremely nervous about □ Gx7f. Be that as it may, if White in Diagram 3 brings out his silver with □ S-6d you can see what happens at once. After □ S-6d Black plays ▲ S6fx5e, □ Sx5e; ▲ Sx5e, □ Gx5e; ▲ Bx5e, □ S\*5c (defending against ▲ P-4d); ▲ S\*8b (Reference Diagram 1) and now it is plain that the gold on 7f is useless in both attack and defence.



(再掲第3図は▲7八金まで)



Repeat Diagram 3

(第4図は□6五銀打まで)



Diagram 4

攻めの拠点ができ上る

再掲第3図からの指し手

□6六金

▲同 角

□6四銀

▲8八角

□6五銀打(第4図)

上の手の□7六金は全くの単独で何んの役にも立たず、8五の位置に歩が伸びてきて初めて多少攻めの形らしくなります。

しかも、どこにも歩が効かないとなれば、上手としては下手の▲6六銀と交換するぐらいしか、この金の捌きようがないのです。

ですから、上手が□6六金と銀を取った時「イヤな金が消えてホッとした」と思うようでは、何をか言わんやです。予定通りとむしろ歓迎するところなのです。

## Preparing to attack

Moves from Repeat Diagram 3:

□ Gx6f; ▲ Bx6f, □ S-6d; ▲ B-8h,

□ S\*6e (Diagram 4)

White's gold on 7f is all alone and serving absolutely no purpose. It will begin to resemble an attacking formation only when he has advanced a pawn to 8e.

As it happens there is nowhere White can make use of his pawns, so the only way to give this gold any scope is to exchange it for the black silver on 6f.

But if Black feels relieved at having got rid of an annoying gold after White has taken his silver with □ Gx6f, he is on the wrong track.

Rather he should be expecting the exchange and welcoming it.

(参考2図は▲4四歩まで)



Reference Diagram 2

(参考3図は□4五歩まで)



Reference Diagram 3

▲6六同角と金を取り、□6四銀に▲8八角と引くのは、次に▲6六金と打って、あくまでも5五の地点を狙おうという手です。

上手の□6五銀打はその防ぎです。しかし、上手陣の金銀三枚が重圧に見えるからか、この時応接を間違えて次のように指す下手が多いようです。

第4図以下、▲3五銀、□4二銀、▲4四歩(参考2図)、□同歩、▲同銀と進撃し、次に□4五歩(参考3図)と打たれシマッタということになります。参考3図では攻めが止まるだけでなく、上手の歩が4三から一気にな4五へきたことになり、下手陣への攻めの拠点にもなってしまう。歩で攻められるのは、金銀のそれより怖いのです。

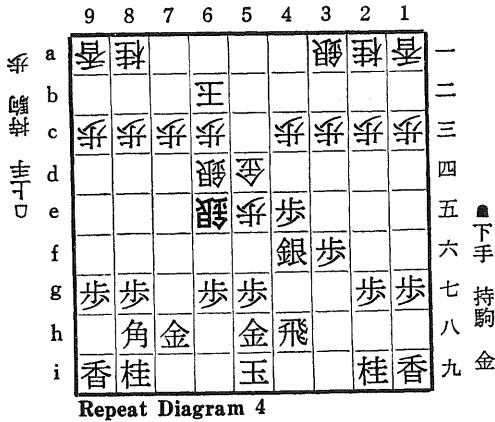
Black captures the gold with ▲ Bx6f and in answer to □ S-6d pulls the bishop back to 8h, to aim at the point 5e next with the drop ▲ G\*6f.

White's □ S\*6e prevents this. Then perhaps because the three generals in White's centre seem overpowering, there seem to be many players who, as Black, mistakenly play as follows.

Their attack from Diagram 4 proceeds: ▲ S-3e, □ S-4b, ▲ P-4d (Reference Diagram 2), □ Px4d; ▲ Sx4d. But this allows——oh dear!——□ P\*4e (Reference Diagram 3).

In Reference Diagram 3 not only has the attack been stopped, but White has also in one fell swoop brought a pawn from 4c to 4e where it is now in a position to attack Black's camp. Being attacked with pawns is more to be feared than being attacked with generals.

(再掲第4図は□6五銀打まで)



見えます。

(ま)

ず第4図をよく見て下さい。確かに上手陣の中央は金銀がいて厚く

中央の厚みに脅威なし

再掲第4図からの指し手

■4一金

□2四歩

■2一金(第5図)

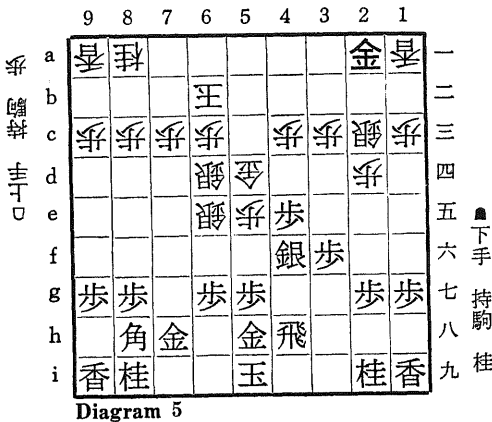
■3二金

□2二銀

■4二金

□2三銀

(第5図は■2一金まで)



しかし、□6五銀打と持駒の銀を使っ  
てしまった上に、歩が効かない形なので、  
下手陣への脅威はないと見るべきな  
す。そこで、今度は無理に中央を突破  
するより、■4一金から銀をいじめながら、  
順次、桂香を取る指し方が得策と言え  
ます。この金はもつたいないようですが、  
桂香を取ったら又上手の玉の方へ金を使  
つてくれば良いのです。

### The centre thickness is no threat

Moves from Repeat Diagram 4:

- G\*4a, □ S-2b; ■ G-4b, □ P-2d;  
■ G-3b, □ S-2c; ■ Gx2a (Diagram 5)

First look carefully at Diagram 4. You should notice that the centre of White's position, with three generals there, is thick.

However, by playing □ S\*6e White has used up his silver in hand and in addition the position is such that his pawn in hand is useless. Therefore it should be evident that there is no threat to Black's position. Consequently, rather than trying to break through in the centre it is better policy for Black to play ■ G\*4a, badgering the silver with a view to capturing the knight and then the lance. This gold seems wasted, but once the knight and lance are captured Black can move his gold back towards White's king.

(再掲第1図は□ 6 五金直まで)



Repeat Diagram 1

(第6図は■ 4 四歩まで)



Diagram 6

第3図では□ 7 六金に■ 7 八金と角頭を守りましたが、この手で■ 5 五銀左とぶつけて、□ 7 六金を完全に遊び駒化させようという訳です。□ 8 七金の侵入に対し■ 6 六角と出、■ 4 四歩となった局面では□ 8 七金に働きがなく、むしろ下手に■ 8 二歩が残って歓迎なのです。

Because White's generals are in front of their pawns there is no obvious way to attack Black. Looking at another way of playing from Diagram 1 will show how weak and inefficient pieces are when they are in front of their pawns.

Moves from Repeat Diagram 1: — ③

- S-6f, □ Gx7f; ■ S6fx5e, □ Gx8g;
- B-6f, □ G-6e; ■ P-4d (Diagram 6)

In Diagram 3 Black defended the head of the bishop after □ Gx7f with ■ G-7h, but ■ S6fx5e instead makes the gold a completely idle piece. After the capture □ Gx8g Black brings out his bishop with ■ B-6f and by the time he has played ■ P-4d the gold on 8g has had no effect. Or rather its incursion has been welcome to Black as it has left him the move ■ P\*8b.

(第1図は△8三同銀まで)



Diagram 1

(参考1図は△2一飛まで)



Reference Diagram 1

## ■第七講 まむしのと金

## と金は金銀二枚なり

(第1図)

1図は空中戦法で先手の▲8三歩成に対し△同銀と取ったところ。

一見して8二の地点にスキが目につき、

▲8二角と打ってみたくなりますが、△

7三角の合せが好手で▲7一角成なら△

2一飛(参考1図)で成角が死にます。

▲先手 持駒 角歩二

この局面を見ると、7一の駒が成角なだけに、どの駒と交換しても駒損になります。

つまり、角を打って成ることができれば、馬となつて強大な駒になりますが、反対に取られた場合の損失も大きい訳です。

では歩を打って成った場合、と金の価値はどの位あるのでしょうか。

## LECTURE 7: The viperous tokin

## A TOKIN IS WORTH TWO GENERALS

Diagram 1 shows an Aerial Fight opening. In answer to ▲P-8c+ by Black, White has just captured with △Sx8c. At first glance the hole at 8b catches the eye and leads Black to want to play the drop ▲B\*8b, but the opposing bishop move △B\*7c is good and after ▲B-7a+ the promoted bishop is lost to △R-2a (Reference Diagram 1).

Consider this position. Because the piece on 7a is a promoted bishop, no matter what piece he exchanges it for Black loses material.

Of course if he *can* drop the bishop and promote it, it does become a powerful piece, a horse. On the other hand if it is captured the loss is substantial.

But if he drops a pawn and promotes it, what value does the tokin have?

(第2図は□7四銀まで)

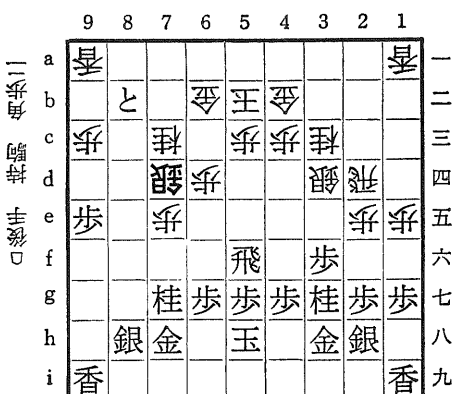


Diagram 2

(参考2図は□8一同飛まで)



Reference Diagram 2

Moves from Diagram 1:

■ P\*8b, □ N-7c; ■ P-8a+, □ P-7e;

■ +P-8b, □ S-7d (Diagram 2)

If White, in answer to ■ P\*8b, plays so as not to leave a token in his midst, he will pull back his rook to 2a, and after ■ Px8a+ he can play □ Rx8a (Reference Diagram 2); but against Black's three knights White has one—a difference of two pieces.

In this case we speak of a knight profit. But if capturing pieces with pieces other than a pawn, irrespective of the difference in value we speak of an exchange. Except in special circumstances, whenever we capture a piece with a pawn or a token we can regard it as a free capture. And here is the crucial point: if we can capture a piece for nothing the balance of material alters to the tune of two captured pieces, as in Reference Diagram 2. This is why the pawn is so feared.

第1図からの指し手

■ 8二歩 □ 7三桂

□ 7五歩 ■ 8二と

(第2図)

□ 7四銀

■ 8一歩成

(後)

手、■ 8二歩に対して、と金を残さない指し方なら□ 2一飛と引いて、■ 8一歩成に□ 同飛(参考2図)という手もあります。先手桂三枚に対して後手一枚、その差二枚分の差がつきます。

■ 先手 持駒 角歩

一 二 三 四 五 六 七 八 九

この場合桂得という表現をしますが、歩以外の駒で他の駒を取った場合、価値の高低こそあれ交換と呼び、歩又は、と金で駒を取った時は特殊な場合を除いて、タダと呼ぶのです。ここが肝心なところでタダで駒を取ると、全体のバランスが参考2図のように、取った駒二枚分違ってしまうのです。これが歩の恐ろしさです。

■ 先手 持駒 角桂歩

一 二 三 四 五 六 七 八 九

(再掲第2図は△7四銀まで)



Repeat Diagram 2

(第3図は▲8六飛まで)



Diagram 3

**A free capture is worth two pieces**

Moves from Repeat Diagram 2:

▲ P\*8d, △ P\*8a; ▲ P-8c+, △ Px8b;

▲ +P-8d, △ S-6c; ▲ R-8f (Diagram 3)

If Black, with ▲ P\*8d, sets about creating another token. White can capture the other one with △ P\*8a then △ Px8b.

However, after ▲ P-8c+ and then pulling back with ▲ +P-8d, Black can switch his rook across to 8f. If he can promote his rook on top of making a knight profit with ▲ +Px7c he will have a winning position.

When the token gets to 8d it is rather bad for White. If he therefore replaces △ P-7e in the sequence from Diagram 1 to Diagram 2 with △ G-7b, attempting to restrain the activities of the token, Diagram 4 results.

Now if Black just takes the lance with ▲ +Px9a he has the advantage; but he has a more effective way to use the token.

8二歩と、と金一枚は取り去りました。

▲ 先手 持駒 角歩

再掲第2図からの指し方  
 ▲ 8四歩    △ 8一步    ▲ 8三歩成  
 △ 8二歩    ▲ 8四と    △ 6三銀  
 ▲ 8六飛 (第3図)

タダ取りは二枚分の差

手、▲ 8四歩から更に、と金作り  
 を目指せば後手も△ 8一步から△

しかし▲ 8三歩成から▲ 8四と、と引  
 いて▲ 8六飛と回れば、次に▲ 7三と、  
 と桂得しながら飛車が成り込んで勝勢で  
 す。と金が8四にくる形になっては余り  
 にひどいので、第1図から第2図に至る  
 手順中、△ 7五歩で△ 7二金とし、と金の  
 動きを制しようとしたのが第4図です。  
 ここで▲ 9一と、と香を取っても優勢で  
 すがよりと金を活用する手があります。

▲ 先手 持駒 角

(第4図は△7二金まで)



Diagram 4

(第5図は△7三とまで)



Diagram 5

Moves from Diagram 4:

▲ B\*8b, △ Gx8b; ▲ +Px8b, △ S-8d;

▲ +P-8c, △ S-7e; ▲ +Px7c (Diagram 5)

Black's sacrifice ▲ B\*8b is the best move. This move threatens next ▲ Bx9a+ then ▲ +P-8b, so that now White has no choice but to capture the bishop with △ Gx8b.

▲ +Px8b means a bishop-for-gold exchange and at this juncture is a loss of material for Black. But after ▲ +P-8c next the mobility of the token is enormous and by the time Diagram 5 is reached the loss of material has been cancelled and the severe threat of ▲ +Px7d next remains. Black has a won game.

It is this power of move of the token, where the token is in effect saying, "I'll capture you for free and nothing can stop me," so that White's silver just has to run away, that makes the famous description of a token as a viper so apt.

第4図からの指し手

▲ 8二角

△ 同 金

▲ 同 と

△ 8四銀

▲ 8三と

△ 7五銀

▲ 7三と (第5図)

(先)

手、▲ 8二角と捨てるのが好手です。この手は次に▲ 9一角成から

▲ 8二と、を見ているので、ここは後手

△ 8二同金と角を取るより仕方のないところ

です。

▲ 先手 持駒 角歩

一 二 三 四 五 六 七 八 九

▲ 同と、と角金交換でこの時点では先

手駒損ですが、次の▲ 8三と、からのと

金の活躍がすばらしく第5図となった局

面では駒損も解消し、次に▲ 7四と、の

厳しい狙いが残り先手勝勢です。

この動きのように、と金は何んでもタ

ダで取るぞという駒だけに、後手は銀が

逃げ回らねばならず「マムシのと金」の

名称がピッタリです。

▲ 先手 持駒 金桂歩

一 二 三 四 五 六 七 八 九



(第6図は□7一金打まで)

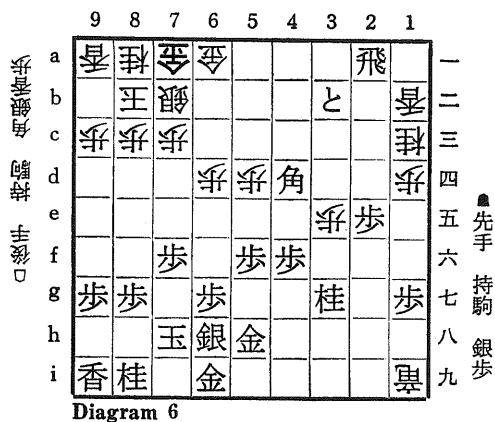


Diagram 6

遅いようでも速い攻め

① う一例、居飛車対振り飛車の終盤を迎えた第6図を取り上げます。今、先手の▲4四角に□7一金打と受けたところです。

ここで先手は、緩い手では間に合わないを見てか、銀を打って寄せに行きました。

(第7図は□5一香まで)



Diagram 7

② 第6図からの指し手

▲5二銀 □4三歩 ▲6一銀成  
□同金 ▲5三角成 □5一香

(第7図)

③ 手の▲5二銀は後手が□同金なら▲7一角成までですが、□4三歩と打たれては銀を渡すだけのつまらない攻めになりました。先手、金を取って▲5三角成ですが次の□5一香が急所。

### An attack not as slow as it looks

Diagram 6 shows another example, taken from just before the end-game of a Static Rook versus Ranging Rook game.

White has just defended against Black's ▲B\*4d with □G\*7a. In this position Black, perhaps feeling that a non-forcing move would not be quick enough, dropped a silver in an effort to gain access to the king.

Moves from Diagram 6: —①

▲S\*5b, □P\*4c; ▲Sx6a+, □Gx6a;

▲B-5c+, □L\*5a (Diagram 7)

After ▲S\*5b, if White plays □Gx5b then ▲Bx7a+ by Black is decisive. But White is able to play □P\*4c and the attack is reduced to merely giving White a silver in hand. Black takes a gold and plays ▲Bx5c+ but □L\*5a next hits the vital point.

(参考3図は▲5二銀まで)



Reference Diagram 3

(第8図は▲7一角成まで)



Diagram 8

第7図では馬がどこへ逃げてても△8ハ銀の厳しい手があって、敗局となりました。これは第6図での▲5二銀(参考3図)が悪手だったためで、次のように指すのが正着なのです。

第6図からの指し手②

▲4二と    △8四香    ▲5二と

△8七香成    ▲同玉    △6九竜

▲7一角成(第8図)

(先) 手の▲4二と、が俗に言う「と金のおそはや」の格言通りの好手です。こういう、と金はどうしても遅くて間に合わないように見えるようですが、相手に駒を渡さないばかりか、金か銀と換われば前述したように、勢力が二枚違ってくることを考えれば、金銀二枚分の働きをする駒を動かすと思えばよいのです。

In Diagram 7, no matter where the horse runs to, White has the severe move △S\*8h. Black has a lost position. This is because ▲S\*5b in Diagram 6 (Reference Diagram 3) was a bad move. The correct way to play is as follows.

Moves from Diagram 6: —②

▲+P-4b, △L\*8d; ▲+P-5b, △Lx8g+;  
▲Kx8g, △+Rx6i; ▲Bx7a+ (Diagram 8)

Black's ▲+P-4b is the best move, according with the popular proverb that "a token is faster than you think." A token move in a case like this always seems slow and as if it will not be in time. But it does not give the opponent any pieces in hand and, in addition, if the token is exchanged for a gold or silver the difference in the balance of forces can, as mentioned above, be considered as being two pieces. We can therefore imagine we are moving a piece with the power of move of two generals.

(参考4図は▲6三香まで)



Reference Diagram 4

と金ができたら即使え

（後）手の一番速い攻めは、△8四香から△8七香成ですが、▲7一角成となった第8図以下は、△同玉、▲6一と、△同銀、▲6二金、△同玉、▲6三香（参考4図）で、後手の玉は詰んでしまします。これも、と金で攻めて銀を温存した成果です。

(参考5図は▲5九銀まで)



Reference Diagram 5

又、初手▲4二と、に△6二銀なら、▲4三銀と打ち、△8四香に一旦▲5九銀（参考5図）と引いていて先手優勢です。

参考5図以下、△6三銀右と上れば、先手は▲2二飛成としてあくまで、と金で金を銀を一枚タダでもらうという要領で指します。と金は金銀二枚分、作つたらずぐ使うことです。

### If you get a token use it at once

White's fastest attack is △ L\*8d followed by △ Lx8g+, but from Diagram 8, after ▲ Bx7a+, play proceeds △ Kx7a; ▲ +Px6a, △ Sx6a; ▲ G\*6b, △ Kx6b; ▲ L\*6c (Reference Diagram 4) and White's king will be mated. This is the result of attacking with the token and retaining the silver.

If in answer to the first move, ▲ +P-4b, White plays △ S\*6b, Black plays ▲ S\*4c and after △ L\*8d he just pulls his silver back with ▲ S-5i (Reference Diagram 5), which gives him the superior position.

If, in Reference Diagram 5, White plays △ S7b-6c, Black plays ▲ R-2b+ with the idea of using the token to get either a gold or a silver for nothing. Given that a token is worth two generals, if you make one you must use it at once.

# 第1問

■ 第八講=練習問題

## Problem 1 LECTURE 8: PROBLEMS FOR PRACTICE

### ヒント

第1問は二枚落ち戦で、下手が角も銀も捨てて破ろうとしているところです。駒割を見ると、下手の角桂損になっているので容易ではないのですが、次の一手はこれしかないと思っていたところ、ここで下手が間違えてしまいました。

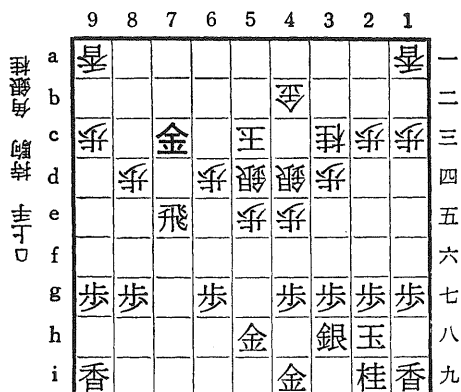
**HINT** Problem 1 is a two-piece game. Black has just broken through by sacrificing a bishop and a silver. Considering the balance of material Black is a bishop and lance down, so that it is not easy for him. But he went astray thinking that his next move was the only one.

(問題図は○7三同桂まで)



Problem Diagram...Black to play

(途中1図は▲7三金まで)



Intermediate Diagram 1

(失敗1図は△5五角まで)



Error Diagram 1

第1問 解答と解説  
まず、実戦の失敗図から見ていただきますしょう。

問題図からの指し手①

▲7四金 △5三玉 ▲7三金

(途中1図)

△5六歩 ▲8二金 △5五角

(失敗1図)

とにかく王手とばかりに▲7四金。

▲下手 持駒 桂歩三

こうした手は、大抵の場合重い手になるものです。▲7三金と桂を取った時、△5六歩が、味の良い突き出しになります。

下手は、7三の駒が金のため、▲6三金と捨てて飛車が成る訳にもいかず、▲8二金と入りましたが、次に上手の△5五角が下手玉の小ビンを狙った、いかにもピッタリの形です。

▲下手 持駒 桂歩三

## Problem 1 ANSWER and EXPLANATION

First let us look at the wrong solution, as played in the actual game.

Moves from the Problem Diagram: ———①

▲ G\*7d, △ K-5c; ▲ Gx7c (Intermediate Diagram 1),

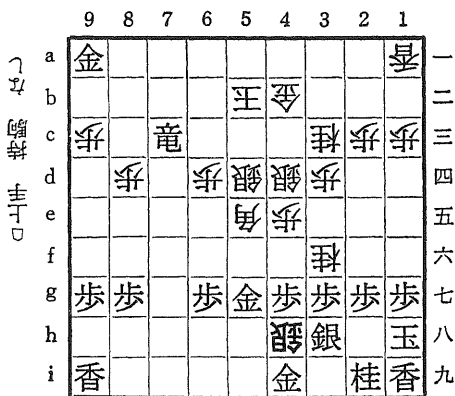
△ P-5f; ▲ G-8b, △ B\*5e (Error Diagram 1)

▲ G\*7d is a check for check's sake.

In most cases such moves are too heavy. After Black has captured the knight with ▲ Gx7c, White's pawn push △ P-5f has good aji.

Because the piece on 7c is a gold, Black cannot sacrifice with ▲ G-6c just to promote the rook, so he plays ▲ G-8b. Then White's △ B\*5e is definitely ideal shape, aiming at the ears of Black's king.

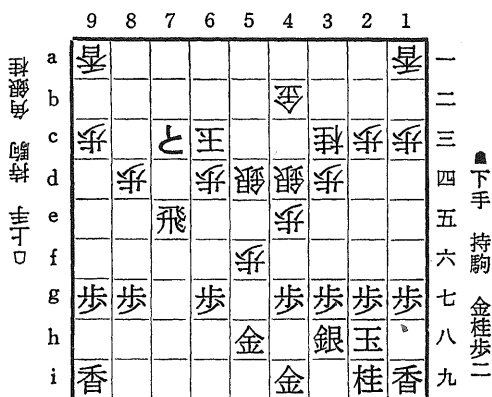
(失敗2図は△4八銀まで)



Error Diagram 2

失敗1図からの指し手  
 ■7三飛成 △5二玉 ■9一金  
 □3六桂 ■1八玉 □5七歩成  
 ■同 金 □4八銀 (失敗2図)  
 □5五角をほっておいたのも悪く、□3六桂から□5七歩成の筋でいっぺんに下手は寄り形になりました。  
 ■7四金と打った金がうまく使えず、9一に行くようではいけません。

(途中2図は■7三歩成まで)



Intermediate Diagram 2

正解は■7四歩です。先に歩を使わないと、金を打ってからでは使いようがないのです。  
 問題図からの指し手②  
 ■7四歩 □5六歩 ■7三歩成 (途中2図)  
 □5三玉 ■6六桂 □5五角  
 ■同 飛 (正解1図)

Moves from Error Diagram 1:

■ R-7c+, △ K-5b; ■ Gx9a, △ N\*3f;

■ K-1h, △ P-5g+; ■ Gx5g, △ S\*4h (Error Diagram 2)

Disregarding △ B\*5e is also bad and after △ N\*3f the obvious follow-up, △ P-5g+, leaves Black's king in dire straits.

The gold dropped on 7d has not been used properly: going to 9a leads nowhere.

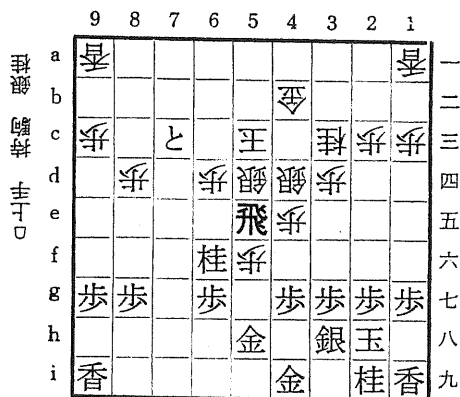
The right answer is ■ P\*7d. If you don't use the pawn immediately, there will be no way to use it once the gold has been dropped.

Moves from the Problem Diagram: —②

■ P\*7d, △ P-5f; ■ Px7c+ (Intermediate Diagram 2),

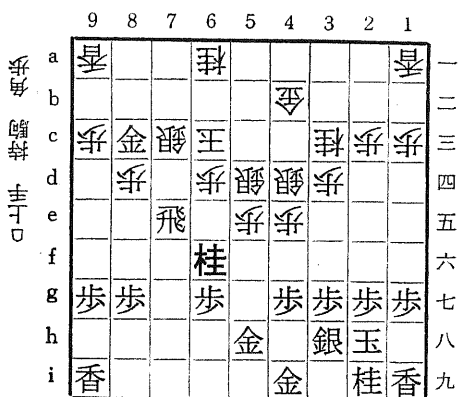
□ K-5c; ■ N\*6f, □ B\*5e; ■ Rx5e (Solution Diagram 1)

(正解1図は▲5五同飛まで)



Solution Diagram 1

(正解2図は▲6六桂まで)



Solution Diagram 2

▲7四歩に上手が同じく△5六歩なら  
 ▲7三歩成から▲6六桂と打つ手が厳し  
 い一手です。この時、金を持っているの  
 が大きいのです。

今度は上手が△5五角と打つても、  
 同飛と切る手が成立し、以下△同銀直な  
 ら▲5四金、又、△同銀左なら平凡に▲  
 5四桂と銀を取り▲6三角で必勝です。  
 ゆえにここで上手は粘りに出ます。

▲下手 持駒 角金歩二

問題図からの指し手③

▲7四歩

△6二銀

▲8三金

△6一桂

▲7三歩成

△同銀

▲6六桂(正解2図)

△6二銀と受けられると、下手も駒損  
 なだけに容易ではありませんが、銀桂を  
 使わせて下手への攻めをなくし、▲6六  
 桂とからんでいきます。以下、△6五銀  
 なら▲7三金から▲7四歩です。

▲下手 持駒 歩二

If, against ▲P\*7d, White again plays △P-5f, Black's ▲P-7c+ and  
 ▲N\*6f are severe moves. Having the gold in hand now is important.  
 Even if White plays △B\*5e next, Black's exchange sacrifice of  
 ▲Rx5e is good enough. Now if △S5dx5e: ▲G\*5d; or if △S4dx5e:  
 Black simply captures the silver with ▲Nx5d and after ▲B\*6c has  
 a certain win.

White will therefore be more circumspect.

Moves from the Problem Diagram: —③

▲P\*7d, △S\*6b, ▲G\*8c, △N\*6a,

▲Px7c+, △Sx7c; ▲N\*6f (Solution Diagram 2)

If White defends with △S\*6b it is not easy for Black, as he is  
 behind on material. But he has forced White to use up a silver and  
 a knight, the attack against him has disappeared, and he has forced  
 White to attend to ▲N\*6f. Now if △S-6e Black plays ▲Gx7c  
 then ▲P\*7d.

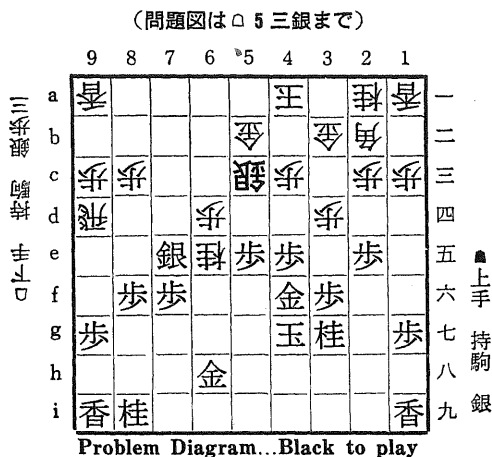
## 第2問

### Problem 2

#### ヒント

これも二枚落ち戦。今度は上手の立場になって考えて下さい。下手は、飛車はもう助からないものとみて、△5三銀と援軍を繰り出してきました。△5四歩が間に合ってはいけなないので、上手は急を要するところです。どう指しますか。

**HINT** This is another two-piece game. On this occasion take the point of view of the player giving the handicap (for convenience, therefore, the colours have been reversed). White (the weaker player), seeing that he cannot rescue his rook, has brought up reinforcements with △ S-5c. Black needs to hurry so that White does not have time to play □ P\*5d. How does Black play?



Problem Diagram...Black to play



## 第2問 解答と解説

まず■8五銀が目につきますが――。

問題図からの指し手①

■8五銀

□5一步

■9四銀

□同歩

■7一飛

□1四歩

(失敗1図)

銀で飛車取りにすれば、前もって□5一步と「岩より堅し」と呼ばれる金底の歩を打ちます。

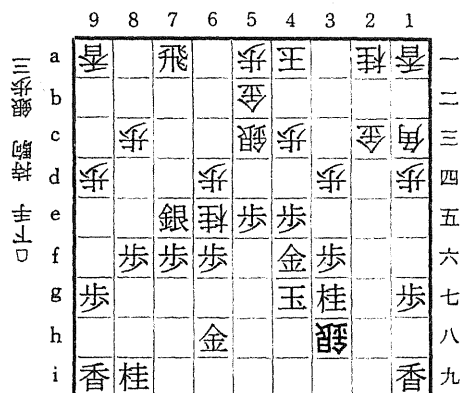
■上手 持駒 なし

(失敗1図は□1四歩まで)



Error Diagram 1

(失敗2図は□3八銀まで)



Error Diagram 2

上手の■2四歩は、□同歩なら角ののぞきを消す手ですが、□1三角とされては上手が困ります。

■上手 持駒 なし

上手が■7一飛と打つても下手はこれに応ぜず、ハシ歩で角の活用を図ります。

失敗1図からの指し手

■2四歩

□1三角

■2三步成

□同金

■6六歩

□3八銀

(失敗2図)

## Problem 2 ANSWER and EXPLANATION

■ S\*8e catches the eye first.

Moves from the Problem Diagram: —①

■ S\*8e, □ P\*5a; ■ Sx9d, □ Px9d;

■ R\*7a, □ P-1d (Error Diagram 1)

If Black threatens the rook with the silver, White in anticipation will drop a pawn at 5a, creating a pawn-anchored gold, which is said to be "more solid than a rock."

Even if Black plays ■ R\*7a White will not answer this, but will push his edge pawn, intending to activate his bishop.

Moves from Error Diagram 1:

■ P-2d, □ B-1c; ■ Px2c+, □ Gx2c.

■ P\*6f, □ S\*3h (Error Diagram 2)

Black's ■ P-2d would prevent the peeping bishop were White to play □ Px2d; but White just plays □ B-1c and Black is in trouble.

(参考1図は□6八角成まで)



Reference Diagram 1

(正解1図は▲8五歩まで)



Solution Diagram 1

■2三步成から■6六歩で桂を取ろうとしても、一手早く□3八銀と打たれては寄り形。  
以下、■3八同玉なら□4六角、又■5六玉と逃げれば□4七銀打、■同金、□6八角成(参考1図)で、いずれも上手失敗です。  
下手に、こんな指し回しをされたのでは、どちらが上手か解かりません。

正解は■9六歩。遅いようでも銀を温存し、歩で飛車を取りにくいのが、実は速い攻めです。  
問題図からの指し手②  
■9六歩 □5一步 ▲8五歩  
(正解1図)  
■9六歩に同じく□5一步なら■8五歩と突いて、歩だけで飛車を取る順があります。

Even if Black, after ■ Px2c+, tries to capture the knight with ■ P\*6f, White is one move ahead and can play □ S\*3h to gain access to the king.

If now ■ Kx3h: □ Bx4f; or if he runs away with ■ K-5f: □ S\*4g; ■ Gx4g, □ Bx6h+ (Reference Diagram 1). In either case Black is sure to lose.

If Black were to be outplayed like this there would be some doubt as to which player is giving the handicap!

The right answer is ■ P-9f. It seems slow; but it keeps the silver in hand, so that attacking the rook with the pawn really is the fastest attack.

Moves from the Problem Diagram: —②

■ P-9f, □ P\*5a; ■ P-8e (Solution Diagram 1)

If, against ■ P-9f, White again plays □ P\*5a, Black pushes on with ■ P-8e and in due course will capture the rook with just a pawn.

(正解2図は▲8一飛まで)



Solution Diagram 2

(参考2図は▲4一銀まで)



Reference Diagram 2

こうなれば、下手はたとえ△1四歩と突いても、銀一枚の持駒では上手玉を寄せ切ることはできません。

そこで、今度は攻め合いを目指してみます。

問題図からの指し手③

▲9六歩    △5四歩    ▲9五歩

△8四歩    ▲同銀    △同歩

▲8一飛 (正解2図)

正解1図の△5一歩で△5四歩とくれば、▲9五歩と突いて飛車を取ります。この取り方が失敗1図のように銀を手放して取る方法と手数の上で全く同じ、二手を要します。同手数で盤上の駒と交換になればその損益は自明のことです。

▲8一飛以下、△4二玉なら▲4一銀(参考2図)です。銀合いなら香を取ってから▲5九香が味良く上手の勝勢です。

In that case, even if White plays △ P-1d he cannot finish off the black king with only one silver in hand.

Therefore he will now try to start a race for mate.

Moves from the Problem Diagram: —③

▲ P-9f, △ P\*5d; ▲ P-9e, △ R-8d;

▲ Sx8d, △ Px8d; ▲ R\*8a (Solution Diagram 2)

If White plays △ P\*5d instead of △ P\*5a in Solution Diagram 1, Black attacks the rook with ▲ P-9e. This way of capturing the rook will be identical, as regards number of moves, to the method of capture using the silver in Error Diagram 1, requiring two moves. But if he can make the exchange with a piece on the board, in the same number of moves, the benefits are obvious.

After ▲ R\*8a, if △ K-4b; Black plays ▲ S\*4a (Reference Diagram 2); or if White interposes a silver, Black has the good aji of capturing a lance then playing ▲ L\*5i. He has a winning position.

## 第三章 手拍子をなくそう

### ● プロローグ

(相)

手がプロ棋士のように力の差がかなり開いている人と対局して、相

手の指し手が必要以上に大きく見えてしまった経験があると思います。将棋の強さを計る基準として、いかに相手の駒を恐れないかというひとつの物差しがあります。弱い人程、実際に怖い駒とそうでない駒との見分けができません。そうした人の指し方の特徴は、相手が歩の交換にきた時すぐに応じ、次いで敵駒が近づいたら交換した歩ですぐに追ってしまふことです。相手の駒が間近かに迫ったら追いたくなる気持は解ります。しかし、一步を持駒にしていたら全く違った攻めが生れます。深く考えもせずにはずみで手を下す——この手拍子の悪例を正すのが本章のテーマです。

## CHAPTER 3 ERADICATING REFLEX MOVES

### Introduction

I imagine you have had the experience that when playing against someone much stronger, such as when your opponent is a professional, his moves seem to end up being more effective than they should be. One criterion for measuring the strength of a shogi player is how much he fears the opponent's pieces. A weak player cannot actually distinguish which pieces are not to be feared and it is characteristic of the way such a person plays that whenever the opponent offers an exchange of pawns he replies immediately, then if an enemy piece approaches he drives it away immediately with the swapped-off pawn. The feeling of wanting to drive the opponent's pieces away if they are exerting pressure close up is quite understandable. But once the opponent gets a pawn in hand the nature of any attack changes completely. The theme of this chapter is correcting the bad habit of playing reflex moves—moves where you instinctively stretch out your hand without thinking carefully first.

## ■ 第一講 一手が未代

## 飛先交換の手拍子 ①

① 1図は相掛り戦の出だしで、今先手が▲7八金と角頭を守った局面です。

第1図からの指し手

△8六歩

▲同歩

△同飛

▲8七歩

△8四飛(第2図)

▲先手 持駒 なし

(第1図は▲7八金まで)

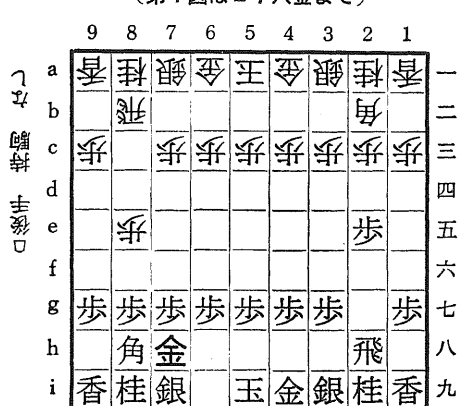


Diagram 1

(第2図は△8四飛まで)

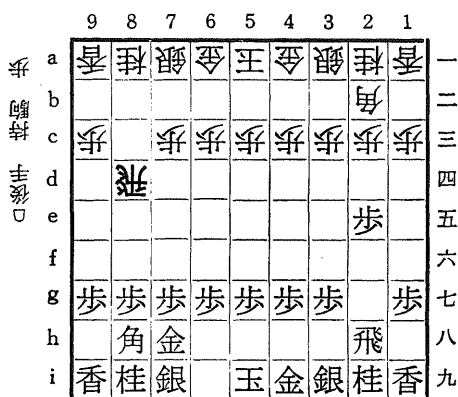


Diagram 2

② 通は△8六歩で△3二金ですが、飛先の歩を交換して角頭を守らせ△8四飛と引きました。これなら後手角頭の守り△3二金は不要で、しかも後手番が先に飛先の歩を換えているので、タテ歩取り又は腰掛け銀戦法にするかの主導権は後手の掌中です。しかし、実は先手の指し方が悪く、後手の悪手を好手に変えただけのことなのです。

▲先手 持駒 なし

## LECTURE 1: The everlasting consequences of a move

## THE ROOK-PAWN EXCHANGE AS A REFLEX MOVE—①

Diagram 1 is from a Wing Attack opening. Black has just defended the head of his bishop with ▲ G-7h.

Moves from Diagram 1:

△ P-8f; ▲ Px8f; △ Rx8f; ▲ P\*8g, △ R-8d (Diagram 2)

Usually White plays △ G-3b instead of △ P-8f but here he exchanges his rook pawn and after forcing Black to defend the head of his bishop withdraws his rook to 8d. Now it is not necessary for White to defend the head of his bishop, with △ G-3b, and since he has been the first to swap off his rook pawn, the initiative as to whether to play a Rook-on-pawn opening, or a Reclining Silver, lies with White. But the way Black played was bad and merely converted a bad move by White into a good one.

(第3図は△8六同飛まで)

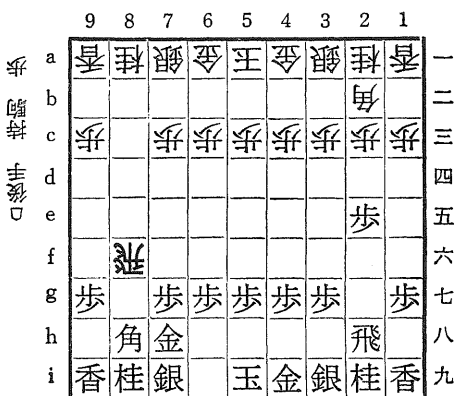


Diagram 3

(第4図は▲2三步まで)

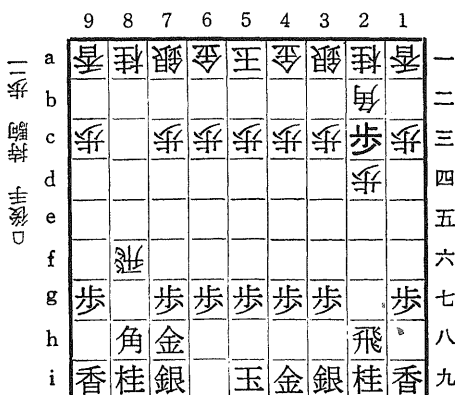


Diagram 4

(手)

を戻して後手が△8六同飛と歩を交換した局面が第3図。次に△8七歩と打たれる手が厳しく、先手▲8七歩は当然の一手と見えますが、これが手拍子。ここは相手の攻めが厳しくとも、それ以上の手を指せば良く、ここで反撃するのが好判断です。相手の指し手ばかり見ていたり、駒が必要以上に脅威に映るようでは反撃手段も浮かびません。

(二)

第3図からの指し方  
 ▲2四歩    △同歩    ▲2三步  
 (第4図)  
 これは▲2四歩と反撃し、先に▲2三步で角を取る手が良い手です。先手が序盤で▲7八金とせず先に▲2四歩と攻めて、後手に△8六歩と反撃される形より▲7八金の守りがあるだけ第4図の方がより安全です。

Going back over these moves, the position after White has exchanged pawns with △ Rx8f is shown in Diagram 3. The drop △ P\*8g next would be a severe move and it seems only natural for Black to play ▲ P\*8g. But this is a reflex move. Even though the opponent's attack is severe, it is better here to play a move that is more so: it would show better judgement here to counterattack. But if you simply look at your opponent's moves and your pieces respond to threats unnecessarily, counterattacks will not even occur to you.

Moves from Diagram 3:

▲ P-2d, △ Px2d; ▲ P\*2c (Diagram 4)

Here the best move is to counterattack with ▲ P-2d to be the first to capture the opponent's bishop with ▲ P\*2c. Had Black not played ▲ G-7h in the beginning, attacking at once with ▲ P-2d, that *would* have allowed White to counter with △ P-8f. But Diagram 4 is much safer inasmuch as he has defended with ▲ G-7h.

(第5図は▲5三角成まで)

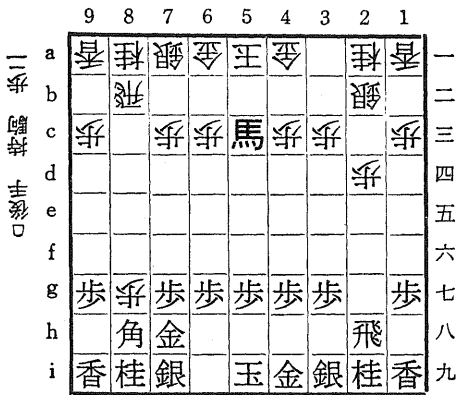


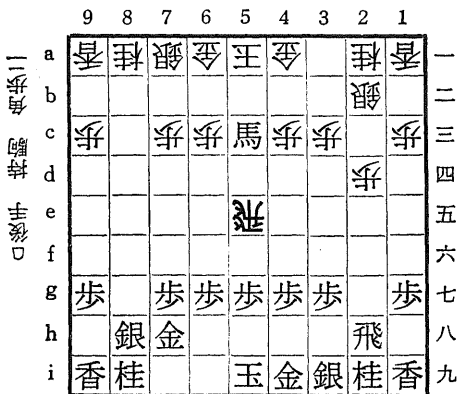
Diagram 5

は○8六歩の悪手を立証した好手順。  
 (後) 手の○8七歩に▲2二歩成から▲7五角と打ち▲5三角成と運んで

(第5図)

一步の差が主導権を左右  
 第4図からの指し手  
 ○8七歩 ▲2二歩成 ○同 銀  
 ▲7五角 ○8二飛 ▲5三角成

(参考1図は○5五飛まで)



Reference Diagram 1

後手、○8二飛と引く手で○8五飛とし、▲5三角成、○8八歩成、▲同銀、○5五飛(参考1図)と回られるのを恐れる人がいるようですが、▲4三馬と寄って大丈夫。以下、○5七飛成なら▲5八歩、○4七竜、▲2一馬と桂を取って優勢です。  
 飛車の成り込みよりも桂得の方が大きいことを知って下さい。

### First pawn in hand determines the initiative

Moves from Diagram 4:

○ P\*8g; ▲ Px2b+, ○ Sx2b; ▲ B\*7e, ○ R-8b;

▲ Bx5c+ (Diagram 5)

After ▲ Px2b+ in answer to White's ○ P\*8g, Black plays ▲ B\*7e and sweeps in good order with ▲ Bx5c+—proof of the bad move ○ P-8f.

Assuming that White, instead of pulling back with ○ R-8b, plays ○ R-8e, some of you might fear the fact that after ▲ Bx5c+, ○ Px8h+; ▲ Sx8h he can shift his rook across with ○ R-5e (Reference Diagram 1). But Black sidesteps with ▲ +Bx4c and has nothing to fear. If now ○ Rx5g+: ▲ P\*5h, ○ +Rx4g; ▲ +Bx2a, capturing a knight and getting the superior position.

Note that the profit of the knight is bigger than promotion of the rook.

(再掲第1図は▲7八金まで)



Repeat Diagram 1

(第6図は△7六飛まで)



Diagram 6

そこで第1図では後手方としては△3二金と守る一手です。その後、先手▲2四歩と歩交換すれば、先に歩を持って先手が局面の主導権を握れる訳です。

では次の手順はどうでしょう。

再掲第1図からの指し手

△3二金

▲7六歩

△8六歩

▲同歩

△同飛

▲8七歩

△7六飛 (第6図)

手の△3二金に対しては、▲2四歩ではなく、▲7六歩と突くのもよく見掛ける手です。しかし、後手に△8六歩と突かれ、▲8七歩に△7六飛と横歩を取られた第6図では、後手に先を越して歩交換をされただけでなく、先手の一歩損になっています。これではいけません。ではどの手が悪いかと言えば手拍子の▲8七歩です。

拍子の▲8七歩です。

Therefore in Diagram 1 the only move for White is to defend with △ G-3b. Then when Black exchanges pawns with ▲ P-2d it is he who gets a pawn in hand first, which means he can seize the initiative in this position.

Now what about the following sequence?

Moves from Repeat Diagram 1:

△ G-3b; ▲ P-7f, △ P-8f; ▲ Px8f, △ Rx8f;

▲ P\*8g, △ Rx7f (Diagram 6)

In answer to White's △ G-3b, the pawn push ▲ P-7f is another move often seen, instead of ▲ P-2d. But this allows White to push on with △ P-8f and in Diagram 6, where White, in response to ▲ P\*8g, has been able to capture the side pawn with △ Rx7f, not only has the initiative passed to White by virtue of the pawn exchange, but Black has also lost a pawn. This is no good. And if we ask where the fault lies, it is with the reflex move ▲ P\*8g.



(第7図は□8六同飛まで)

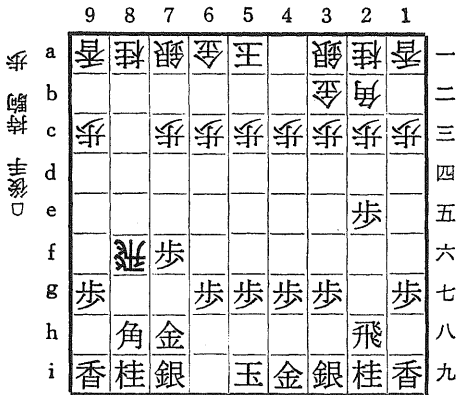


Diagram 7

● 2六飛で棋勢リード  
を戻して、再掲第1図から第6図に至る手順で、□3二金、●7六歩、□8六歩、●同歩、□同飛と歩を交換したのが第7図。  
第7図からの指し手  
●2四歩 □同歩 ●同飛  
□2三歩 ●2六飛(第8図)  
●先手 持駒 歩

(第8図は●2六飛まで)



Diagram 8

● 2六飛で棋勢リード  
手が、□8六同飛と走った時、先手が●2四歩と突くのが手筋の一手。□同歩、●同飛となつて次に●2三歩で角が死ぬのに比べ、先手角は□8七歩とされても●7六歩の先行で●7七角と逃げられます。  
そして、第8図となれば、横歩を取られることもなく、以下□8四飛なら●8七歩で先手がリードしている形です。  
●先手 持駒 歩二

### ● R-2f secures the lead

Going back over these moves, the position after the pawn exchange resulting from □ G-3b; ● P-7f, □ P-8f; ● Px8f, □ Rx8f in the sequence from Repeat Diagram 1 to Diagram 6 is shown in Diagram 7.

Moves from Diagram 7:

- P-2d, □ Px2d; ● Rx2d, □ P\*2c.
- R-2f (Diagram 8)

The best move for Black once White has brought up his rook with □ Rx8f is the tesuji ● P-2d. After □ Px2d; ● Rx2d, whereas White's bishop will die after ● P\*2c, Black's bishop can escape with ● B-7g even if White does play □ P\*8g—because he has played ● P-7f first.

In Diagram 8 White cannot take the side pawn and if now □ R-8d, Black can take the lead with ● P\*8g.

(第1図は○3二金まで)



Diagram 1

今

度は同じ相掛り戦でも角換り将棋です。

■先手 持駒 なし

(第1図)

- 第1図に至る指し手  
 ■2六歩 ○8四歩 ■2五歩  
 ○8五歩 ■7六歩 ○3二金

第二講 相掛り戦の角換り

## 飛先交換の手拍子 ②

(参考1図は■2三歩まで)



Reference Diagram 1

先手が■2五歩、後手が○8五歩と突き合った時に、■7八金で■7六歩と突くのが角換りの第一歩です。ここでも■7八金の守りがないからといって後手から○8六歩が成立しないのは前講と同じで、仮に■7六歩に○8六歩なら、■同歩、○同飛、■2四歩、○同歩、■2三歩(参考1図)となつて角を手中にすれば先手必勝です。

■先手 持駒 なし

## LECTURE 2: The bishop exchange in the wing attack openings THE ROOK-PAWN EXCHANGE AS A REFLEX MOVE—②

Moves to Diagram 1.

- P-2f, ○ P-8d; ■ P-2e, ○ P-8e  
 ■ P-7f, ○ G-3b (Diagram 1)

Again a Wing Attack opening, but this time with bishops off.

When both Black and White have pushed their rook pawns with ■ P-2e and ○ P-8e, ■ P-7f instead of ■ G-7h is the first step in swapping off the bishops. Although there is no gold on 7h to defend here, ○ P-8f by White does not work for the same reason as in the previous lecture. If, against ■ P-7f, he does play ○ P-8f, Black is bound to win as he captures a bishop with ■ Px8f, ○ Rx8f; ■ P-2d, ○ Px2d; ■ P\*2c (Reference Diagram 1).

(途中1図は▲8八銀まで)



Intermediate Diagram 1

(ま)

ず▲7七角と後手の飛車先交換を防ぎます。

(第2図)

○7七角成

▲同 銀

○2二銀

(途中1図)

▲7七角

○3四歩

▲8八銀

第1図からの指し手

歩交換できれば好都合

(第2図は○2二銀まで)

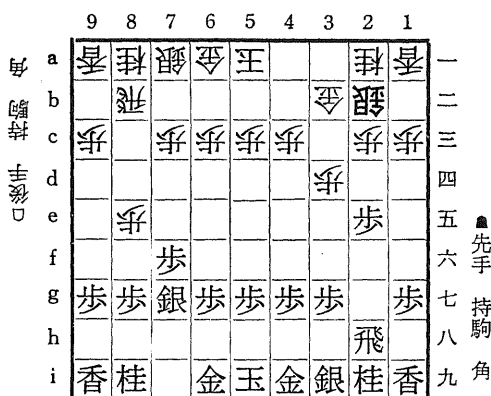


Diagram 2

このままでは▲2四歩から先手のみ一歩を持たれてしまうので、後手○3四歩と角道を開け、▲8八銀に角交換から○2二銀と上ります。普通は角交換を行なうと先に取った方が一手損ですが、この場合は▲7七角と先手が一手費やしているため損得はありません。さて第2図から先手が▲2四歩と歩交換ができれば好都合ですが……。

### Good for Black if he can exchange pawns

Moves from Diagram 1:

▲ B-7g, ○ P-3d; ▲ S-8h (Intermediate Diagram 1),

○ Bx7g+; ▲ Sx7g, ○ S-2b (Diagram 2)

First ▲ B-7g prevents the rook-pawn exchange by White.

~~~~~  
Since, as things stand, only Black would end up with a pawn in hand after ▲ P-2d, White opens his bishop diagonal with ○ P-3d and, after answering ▲ S-8h with the exchange of bishops, plays ○ S-2b. Normally when bishops are exchanged the person capturing first loses a tempo, but in this case there is no loss because Black had already used a tempo to play ▲ B-7g. Now if in Diagram 2 Black could exchange pawns with ▲ P-2d it would be very convenient for him, but……

(第3図は▲2八飛まで)

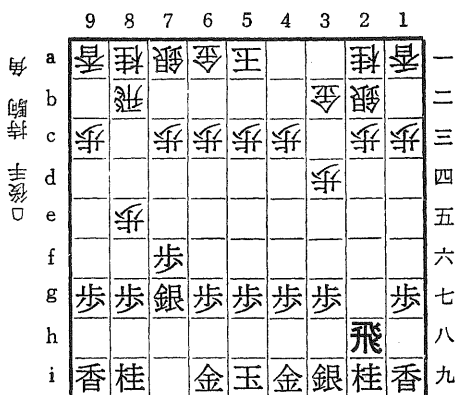


Diagram 3

第2図からの指し手
 ▲2四歩 □同歩 ▲同飛
 □2三歩 ▲2八飛(第3図)
 にかく飛車が▲2四飛と走ってくれば、今手にした歩を打ってしまふ。これが前講の▲8七歩と同じ手拍子。一度持駒にしたなら、駒台に置いて何か策はないかと熟考するのが進歩への道。何の痛痒も感じないなら望み薄です。

(参考2図は▲8八玉まで)



Reference Diagram 2

では、先手は飛車先の歩を切って一手にした場合、どんな効果があるのかを知る必要があります。
 参考2図は、第3図から進んで相腰掛け銀の形になった局面。
 先手が2筋の歩を交換している分だけ手番は後手番になっていますが、後手が攻撃の駒、桂を跳ねるとどうなるでしょう。

Moves from Diagram 2:

▲ P-2d, □ Px2d; ▲ Rx2d, □ P*2c; ▲ R-2h (Diagram 3)

Black has brought up his rook anyway with ▲ Rx2d but White has ended up dropping the pawn he has just got in hand. This is a reflex move just like ▲ P*8g in the previous lecture.

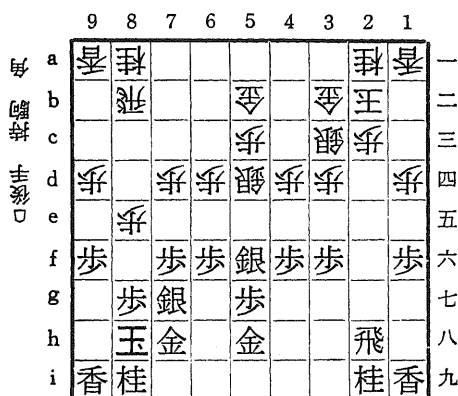
The way to improve is, once you get a piece in hand, to put it beside the board and to think seriously whether it can be put to some use. There is not much hope if you feel no concern about this.

Now if Black were to get a pawn in hand by swapping off his rook pawn, it is necessary to understand what sort of effect it would have.

Reference Diagram 2 shows the position, proceeding from Diagram 3, when the Double Reclining Silver arrangement has been reached.

Inasmuch as Black has swapped off pawns on the 2-file White has an extra move to come. What happens if White uses it to bring out his knight as an attacking piece?

(再掲参考2図は▲8八五まで)



Repeat Ref. Diagram 2

(後) 手の○7三桂に先手、持駒の歩を活用して▲7五歩。この手があるのも先手のみ歩を持っている効果です。

(参考3図)

- 参考2図からの指し手
- 7三桂
 - ▲7五歩
 - ▲7四歩
 - △同金
 - 6三金
 - ▲7二歩

疑問手だった△2三歩

(参考3図は▲7二歩まで)



Reference Diagram 3

後手が△7五同歩なら勿論、▲7四歩。○8四飛なら▲7四歩と取り込み、△同飛に▲6一角と打って先手優勢です。そこで▲7五歩には△6三金ですが、▲7四歩から▲7二歩が次の▲7一角を見せて決まります。なお、▲7二歩に△同飛は▲8三角があります。ゆえに参考2図で、後手が△6三金と上らないと桂の参戦が不可能なのです。

△P*2c—a questionable move

Moves from Reference Diagram 2:

△N-7c; ▲P-7e, △G-6c; ▲Px7d, △Gx7d;

▲P*7b (Reference Diagram 3)

Against White's △N-7c Black plays ▲P-7e to make use of his pawn in hand. The fact that this move exists is the result of only Black having a pawn to drop.

If White plays △Px7e, of course Black plays ▲P*7d. If △R-8d: Black captures with ▲Px7d and after △Rx7d Black gets the advantage when he plays ▲B*6a. Therefore White will play △G-6c in response to ▲P-7e. But after ▲Px7d, ▲P*7b is decisive, threatening next ▲B*7a. As for △Rx7b in answer to ▲P*7b, Black then has ▲B*8c.

In Reference Diagram 2, therefore, White's knight cannot enter the fray unless he moves his gold up to 6c.

(第4図は△3五角まで)



Diagram 4

(第5図は▲2四同飛まで)



Diagram 5

て本譜に戻って、第1図から第2図に至る手順は定跡に示されたもので、定跡通りに指して序盤早々後手だけが損するはずはありません。これは第3図に至る手順で△2三步が悪手であったためで、▲2四同飛と走った時、△2三步で△3五角(第4図)なら先手が▲3四飛でも▲2八飛でも△5七角成で後手が優勢になるのです。

つまり先手の▲2四歩が先手のみ歩を持とうとした悪手なのに、後手の△2三步がそれを好手に変えた疑問手だったのです。但し、第5図の形は別です。先手が▲7八金の時に△6二銀なら先手の▲2四歩は成立します。後手の飛車の横効きが通っていないので、△3五角なら▲3四飛と横歩を取って、角金の両取りになるからです。

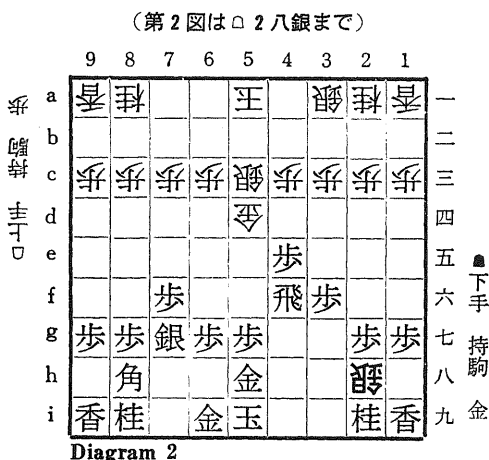
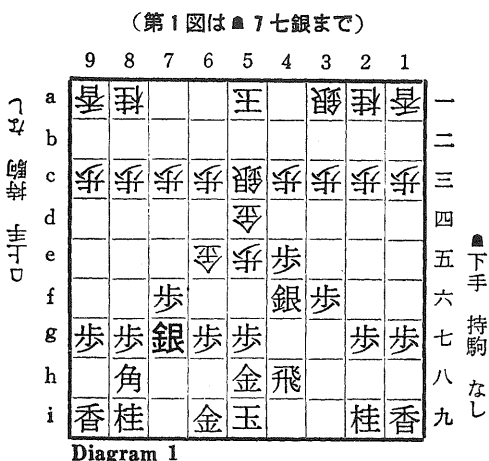
Now then, going back to the main line, the sequence from Diagram 1 to Diagram 2 can be shown to be a joseki, and we should not expect White alone to make a loss so early in the opening by playing in accordance with joseki. The reason he did was that in the sequence up to Diagram 3 △ P*2c was a bad move. After Black brings his rook up with ▲ Rx2d, if White, instead of △ P*2c, plays △ B*3e (Diagram 4) he can answer either ▲ Rx3d or ▲ R-2h with △ Bx5g+ and get a favourable position.

In other words Black's ▲ P-2d is a bad move, with Black attempting to be the only one to get a pawn in hand. But White's △ P*2c turned this questionable move into a good move. However, the situation in Diagram 5 is different. After Black has played ▲ G-7h, if White plays △ S-6b Black's ▲ P-2d succeeds. The reason is that the sideways action of White's rook is blocked, and so if △ B*3e, Black captures the side pawn with ▲ Rx3d, forking the bishop and gold.

第三講 〇5五歩止めの序盤戦

反撃の味を消す手拍子 ①

第1図は、前章でも取り上げた二枚落ちの上手〇5五歩止めと呼ばれる序盤戦。ここで〇6二玉なら▲6六銀と出る手は既に解説しましたが、上手が〇5六歩と先攻する手もあります。



第1図からの指し手
 〇5六歩 ▲同歩
 ▲5七歩 〇4六金 ▲同飛
 〇2八銀(第2図)
 が上手を持った場合、こうした進行が多いようです。上手の〇2八銀は遠いようですが、これで桂香を取って下手を焦らせ、成銀を引いては飛車をいじめる含みを持っています。

LECTURE 3: The 〇 P-5e block
 REFLEX MOVES DESTROYING POTENTIAL FOR
 COUNTERATTACK—①

Diagram 1 is an opening in the two-piece handicap called the 〇 P-5e block, which was dealt with in the previous chapter. I have already explained the move where Black brings out his silver with ▲ S-6f if White plays 〇 K-6b here, but White also has the move 〇 P-5f, making the first sally.

Moves from Diagram 1:

〇 P-5f; ▲ Px5f, 〇 Gx5f; ▲ P*5g, 〇 Gx4f.

▲ Rx4f, 〇 S*2h (Diagram 2)

The game often seems to go this way when I have White. White's 〇 S*2h seems remote but with this I can make Black flurried by capturing his knight and lance, and by pulling back my promoted silver I have the possibility of teasing his rook.

(第3図は□ 2 九銀成まで)

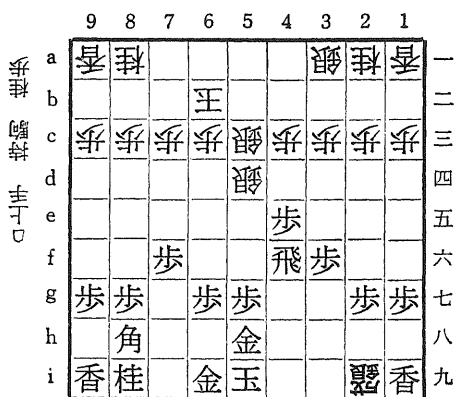


Diagram 3

(第4図は□ 5 六同金まで)



Diagram 4

Moves from Diagram 2:

■ S-6f, □ K-6b; ■ S-5e, □ Gx5e;

■ Bx5e, □ S*5d; ■ B-8h, □ Sx2i+ (Diagram 3)

Even after Diagram 3 that is not to say that it is bad for Black. But White's camp has no holes and if next ■ P-3e; □ +Sx1i; or if ■ R-4i; □ +S-2h and then the usual thing for White is gradually to cause confusion by the obvious moves of teasing the rook.

Up to Diagram 3 Black has not played any moves which specifically lose material, but the problem is what Black did after White played □ Gx5f (Diagram 4). When the gold moves forward there are many players who instinctively play the drop ■ P*5g, but this is a reflex move that destroys Black's *aji*. If you look carefully, the square 5g has two generals acting on it, so that it is not necessary to drop here in a hurry. Instead this is an occasion when you would want to use the pawn for attack.

第2図からの指し手

■ 6 六銀

□ 6 二玉

■ 5 五銀

□ 同 金

■ 同 角

□ 5 四銀打

■ 8 八角

□ 2 九銀成 (第3図)

(第3図)

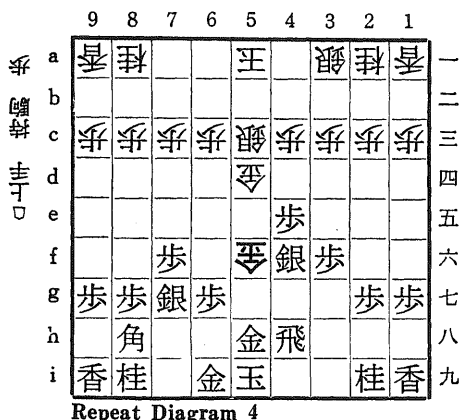
3図となつても下手が悪い訳では
ありませんが、上手陣にはスキが
なく以下 ■ 3 五歩なら □ 1 九成銀、又 ■
4 九飛なら □ 2 八成銀から飛車をいじめ
る筋で徐々に紛れるのが通例です。

■ 下手 持駒 金二

第3図に至るまで下手は特に駒損をし
ている手を指してはいませんが、上手が
□ 5 六同金 (第4図) の局面からが問題な
のです。金が進んでくると反射的に ■ 5
七歩と打つ人が多くこれが味を消した手
拍子。よく見れば、5七の地点は金銀二
枚が効いているのであわてて打つ必要は
なく、ここは逆に歩を攻めに使いたいと
ころです。

■ 下手 持駒 歩

(再掲第4図は△5六同金まで)

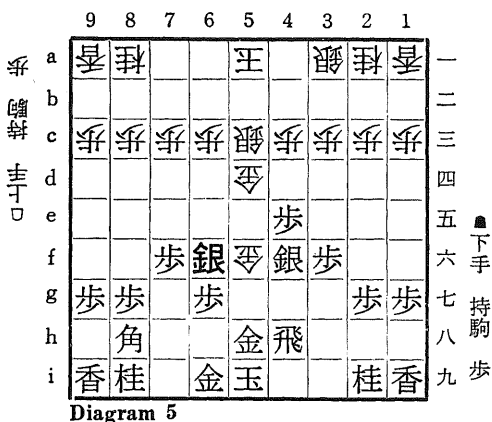


遊
 んでいる角と銀を働かすのが急務で△6六銀が好手となります。この形は5七に三枚効いており、上手から△5七歩の可能性は皆無で、次に△5五歩と打つ攻めまで残っています。

歩が効く形に幅がある
 再掲第4図からの指し手
 ■6六銀(第5図)

■下手 持駒 歩

(第5図は■6六銀まで)



上
 手がそれでも同じく△4六金から△2八銀と打ってくるなら、■5五金と浴びせるように打つ手が厳しい攻めです。この■5五金で■5五歩とするのは△6四金、■5四金、△4二銀上で攻めが少し重くなります。

第5図からの指し手
 □4六金 ■同飛 □2八銀
 ■5五金(第6図)

■下手 持駒 歩

Effective pawn moves give a position flexibility

Moves from Repeat Diagram 4:

■ S-6f (Diagram 5)

The urgent task is to activate the idle bishop and silver and ■ S-6f is thus the best move. In this position three pieces are acting on 5g, quashing the possibility of White playing □ P*5g, and Black also has in reserve next the attack of ■ P*5e.

Moves from Diagram 5:

□ Gx4f; ■ Rx4f, □ S*2h; ■ G*5e (Diagram 6)

If White nevertheless again plays □ Gx4f then comes in with the drop □ S*2h, the steamrolling drop ■ G*5e is a severe attack. As for playing ■ P*5e instead of ■ G*5e, the attack becomes a little heavy after □ G-6d; ■ G*5d, □ S3a-4b.

(第6図は▲5 五歩まで)



Diagram 6

(第7図は▲4 四歩まで)



Diagram 7

です。

● 5 五歩なら、次に● 5 四金、□ 同銀、
 ● 5 五歩で銀を取る手があるだけに、□
 4 二銀上と活用する間を与えません。
 第6図からの指し手
 □ 5 五同金 ● 同 銀 □ 5 四歩
 ● 4 四歩 (第7図)
 むをえない□ 5 五同金には● 同銀
 と進んで上手陣はもうもたない形
 です。

□ 5 四歩と打ってきても、次の● 4 四
 歩が当然の一手。□ 5 五歩なら● 4 三歩
 成で、又□ 4 四同歩なら● 同銀でいずれ
 も下手の必勝形です。
 歩が効く形というのは、攻めがぐんと
 違ってきます。第2図に至る手順中、
 5 七歩の悪手が、いかに不要かつ味消
 しの手であるかということを、再認識し
 てほしいものです。

If Black plays ▲ G*5e, he has a threat to capture a silver with
 ▲ Gx5d, □ Sx5d: ▲ P*5e, so that White does not have time to play
 □ S3a-4b.

Moves from Diagram 6:

□ Gx5e; ▲ Sx5e, □ P*5d.

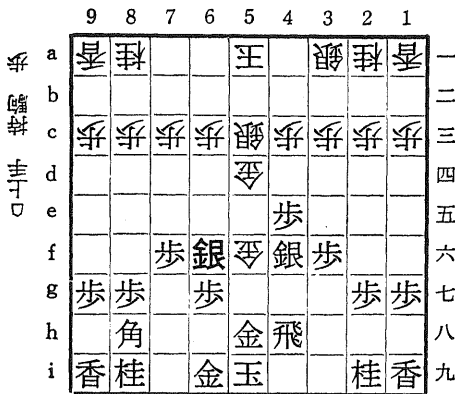
▲ P-4d (Diagram 7)

Against the inevitable □ Gx5e Black advances his silver with ▲ Sx5e
 and White's camp is already in an indefensible position.

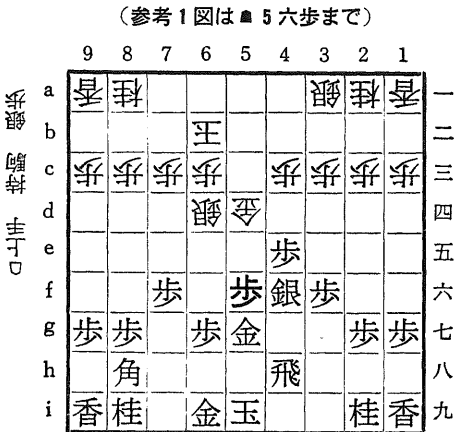
Even if he plays □ P*5d, ▲ P-4d next is the obvious move. If
 □ Px5e: ▲ Px4c+; or if □ Px4d: ▲ Sx4d. In both cases Black has
 a winning position.

Attacks can differ substantially if pawns can be used. I would like
 you to make a fresh appraisal of how the bad move of ▲ P*5g in the
 sequence up to Diagram 2 is unnecessary and eliminates the aji.

(再掲第5図は▲6六銀まで)



Repeat Diagram 5



Reference Diagram 1

White has nothing satisfactory

Returning to Diagram 5, if White, instead of □ Gx4f, suddenly relaxes and plays □ K-6b, Black will confront the gold with a silver with ▲ S6f-5g and after □ Gx5g; □ Gx5g, □ S-6d the drop ▲ P*5f (Reference Diagram 1) is a solid move. Then White has nothing satisfactory and the attack of ▲ P-3e~3d by Black remains as a nasty threat.

Lots of weaker players for some reason seem to fear moves where pieces are directly confronting each other, as with ▲ S6f-5g in this sequence. But as Reference Diagram 1 shows, when White has no effective pawn moves Black's camp is safe.

For instance, even if White brings up his silver with □ S-6e, Black plays ▲ P-3e and against □ Sx7f if he defends with ▲ G-7h White has absolutely no attack.

第5図に 上手に 適当な 手段なし

5図に戻って、□4六金で□6二玉と一旦ゆるめるなら、▲5七銀左とぶつけ、□同金、▲同金、□6四銀に▲5六歩(参考1図)と打つのが手堅い指し手。以下、上手には適当な手がなく、下手からは▲3五歩、▲3四歩の攻め筋が厳しい狙いで残ります。

この手順のように、▲5七銀左と駒をぶつける手は、なぜか怖がる下手が多いのですが、参考1図のように上手に歩の効かない形では、かえって下手陣は安全なのです。

例えば、上手が□6五銀と進出してきても、▲3五歩と突き□7六銀には▲7八金と守れば、上手からは全く攻めがないからです。

■ 第四講 II 振り飛車対玉頭位取り

反撃の味を消す手拍子 ②

① 図は先手の振り飛車に対し、後手が玉頭位取り戦法で対抗している局面。

第1図からの指し手

△ 4五歩 ▲ 同歩 □ 同銀
▲ 4六歩 □ 3四銀 (第2図)

▲ 先手 持駒 なし

(第1図は▲7七桂まで)



Diagram 1

(第2図は□3四銀まで)



Diagram 2

③ 歩

を突かれたら取る、銀が出てきたら追い返すというのは確かに自然な手順ですが、これが当り前だと思っているうちは上達にはほど遠い棋力。おまけに、これら一連の動作が後手の△4五歩を取って駒台、或いは盤側に置く間もなく、空中で取ったまま歩を打ってしまふようでは論外です。

LECTURE 4: King's head vanguard pawn vs. ranging rook
REFLEX MOVES DESTROYING POTENTIAL FOR
COUNTERATTACK—②

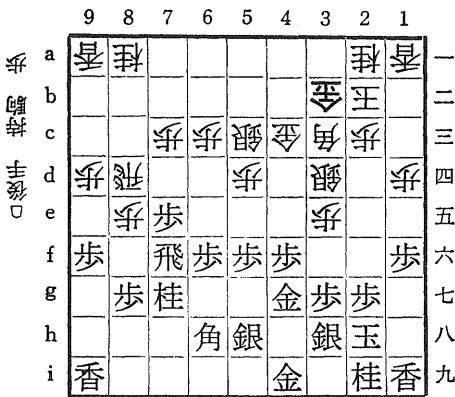
Diagram 1 is a position where White has opposed a Ranging Rook with the King's Head Vanguard pawn strategy.

Moves from Diagram 1:

△ P-4e; ▲ Px4e, □ Sx4e; ▲ P*4f, □ S-3d (Diagram 2)

It is no doubt natural if a pawn is pushed against you to take it, or if a silver approaches you to drive it back. But so long as you go on thinking this is all a matter of course, your shogi strength is not likely to improve. These trigger moves make it seem as if Black has captured a white pawn on 4e and without taking the time to put it at the side of the board or on the piece stand, with his hand still in mid-air, he has dropped it back. That doesn't make sense.

(途中1図は□3二金まで)



Intermediate Diagram 1

(第3図は□2五歩まで)



Diagram 3

歩交換を逆用した反撃

第2図からの指し手

▲4七金 □2二玉

□3二金(途中1図)

□2四歩 ▲5七角

▲5八銀

▲9八香

□2五歩

(第3図)

2図から第3図まではこうした手順が予想されます。

先手陣は▲4七金、▲5八銀と堅固な好形についた代わりに後手陣も4筋の歩を無条件で交換し角道が通り、□4八歩の攻めや□4二歩の受けが効き、更にもう一歩手にした時に□2六歩、▲同歩、□2五歩、▲同歩、□2六歩の垂れ歩の筋がある等、良いことが目立つばかりです。ゆえに第3図は後手が作戦勝の局面と言えるでしょう。原因は歩交換にあります。

Counterattack taking advantage of the pawn exchange

Moves from Diagram 2:

▲ G-4g, □ K-2b; ▲ S-5h, □ G-3b (Intermediate Diagram 1);

▲ L-9h, □ P-2d; ▲ B-5g, □ P-2e (Diagram 3)

We can expect a sequence like that from Diagram 2 to Diagram 3.

In return for the good solid shape in Black's camp resulting from ▲ G-4g and ▲ S-5h, White has exchanged pawns on the 4-file without penalty, opening up his bishop's diagonal, and attack with □ P*4h or defence with □ P*4b is now possible. Moreover, if he gets one more pawn in hand he has the dangling pawn tesuji of □ P-2f; ▲ Px2f, □ P*2e; ▲ Px2e, □ P*2f: these good points just stand out. Therefore Diagram 3 can probably be described as a strategically won position for White. The cause lies in the pawn exchange.

(第4図は□4五同銀まで)



Diagram 4

(第5図は■8六飛まで)



Diagram 5

そこで第1図から□4五歩、■同歩、□同銀となつた局面を第4図として以下の変化を研究してみましよう。

第4図からの指し手

■8六歩 □同歩 ■8五歩
 □8二飛 ■8六飛(第5図)
 手の□4五同銀の形は今すぐに攻め込まれる心配はありません。そこで一步の活用を考える訳です。

(後)

■8六歩が好手。□同歩に■8五歩、■8六飛となれば4筋の歩交換を逆用した形になります。手順中、□8六同歩で□9三桂なら、そこで■4六歩と銀を追つて傷を消し□3四銀、■8五歩、□同桂、■8六飛(■6五桂もある)と反撃して先手優勢です。これが一步の価値で、■4六歩と最初に使うのは反撃の味を消す疑問手なのです。

Let us therefore take as Diagram 4 the position resulting from Diagram 1 after □ P-4e; ■ Px4e, □ Sx4e and examine the subsequent variations. Moves from Diagram 4:

■ P-8f, □ Px8f; ■ P*8e, □ R-8b; ■ Rx8f (Diagram 5)

In the position after White's □ Sx4e Black has no anxiety about an immediate attack by White. This means he can therefore think about making use of his pawn in hand.

■ P-8f is a good move. After □ Px8f, once Black has played ■ P*8e and ■ Rx8f the situation is such that he has turned the pawn exchange on the fourth file to his own advantage. In this sequence if White plays □ N-9c instead of □ Px8f, Black drives the silver away with ■ P*4f, removing one defect, and he gets the better position by counterattacking, after □ S-3d, with ■ Px8e, □ Nx8e; ■ R-8f (he also has ■ N-6e). This shows the value of a pawn in hand, and so using it at once with ■ P*4f and eliminating the potential for counterattack must be questionable.

(再掲第5図は▲8六飛まで)



Repeat Diagram 5

(第6図は▲7六飛まで)



Diagram 6

Act as soon as you get a pawn in hand

Moves from Repeat Diagram 5:

□ P*8c; ▲ P*4f, □ S-3d; ▲ R-7f (Diagram 6)

If the position is such that White is forced to defend with □ P*8c, Black's rook is unfettered and Black has an easy game. In this case he has no reason to be dissatisfied even if he does play ▲ P*4f.

Against □ S-3d Black plays ▲ R-7f and as he is next aiming at ▲ P-7d the position is satisfactory for the Ranging Rook side. In Diagram 4, after ▲ P-8f White can consider switching his rook across to the head of Black's king with □ P-5e; ▲ Px8e, □ R-3d, but Black will be all right if he plays ▲ P*4f (Reference Diagram 1). Then if □ S4e-5d, Black captures with ▲ Px5e and gets a pawn profit. If White plays □ Sx5f, dodging away with ▲ S-7h is good for ▲ P*5g next will set up a silver pincer.

一步入手の瞬間に動く
再掲第5図からの指し手
□ 8 三歩 ▲ 4 六歩 □ 3 四銀
▲ 7 六飛 (第6図)
手に、□ 8 三歩と受けさせた形なら、先手の飛車はのびのびとして指しやすい局面。これなら▲ 4 六歩と打つても不満はありません。

□ 3 四銀に▲ 7 六飛と寄り、次に▲ 7 四歩を狙えば、振り飛車側十分の局勢です。なお第4図から▲ 8 六歩に□ 5 五歩、▲ 8 五歩、□ 3 四飛と先手の玉頭方面に飛車を転換してくる手も考えられますが▲ 4 六歩 (参考1図) と打って大丈夫。以下□ 5 四銀引なら、▲ 5 五歩と取って歩得、□ 5 六銀なら▲ 7 八銀とかわすのが好手で次の▲ 5 七歩が銀バサミです。

(参考1図は▲4六歩まで)



Reference Diagram 1

この▲4六歩という手は、後手の飛車が4四の地点にいても成立します。△4六同銀なら、▲4七歩でやはり銀が死ぬからです。

第4図以下は歩の有効打によっていずれも先手優勢に運びます。

以上のように一歩手に持った瞬間に動くというのが、将棋の基本的な考え方です。

(参考2図は△4六歩まで)



Reference Diagram 2

しかし、先手陣が参考2図のような形の場合にはそうはいきません。

先手が▲8六歩と突いた瞬間に△4六歩(参考2図)と打たれては、以下、▲5七金に△5五歩と突かれ、▲8五歩と取り込んでも△3四飛と転回されては、4六の位が余りに大き過ぎ、先手劣勢です。この参考2図の形は、要するに先手の作戦負けの形なのです。

This move, ▲ P*4f, works also when White's rook is on square 4d: if △ Sx4f, Black plays ▲ P*4g and again the silver is dead.

In either case, because of the effectiveness of the pawn drop Diagram 4 will lead to a favourable position for Black.

Moving into action as soon as you get a pawn in hand, as above, is a basic attitude in shogi.

However, this does not apply when Black's pieces are disposed as shown in Reference Diagram 2.

As soon as Black pushes with ▲ P-8f, White can play △ P*4f (Reference Diagram 2) and then against ▲ G-5g he can play △ P-5e. Even if Black captures with ▲ Px8e White can shift his rook across with △ R-3d and because the vanguard-pawn position at 4f is rather too strong, Black has the inferior position. In short, the position of Reference Diagram 2 is a strategically lost position for Black.

第五講 居飛車対中飛車の序盤

好形をめぐる手拍子 ①

① 1図は、先手の居飛車対後手の中飛車の序盤戦。局面は持久戦模様で、以下如何にして互いに相手より好形に組めるかが考え方のポイントです。

その意味から次の手順は先手にとって避けるべきです。

■先手 持駒 なし



Diagram 1

第1図からの指し手 ①

- △5五歩 ■同歩 △同飛
- ▲5六歩 △5二飛 (第2図)

② 手が△5五歩と一步換えたのに対し、▲5六歩と手拍子に飛車を追うのはいけません。無条件に歩の交換を許すと作戦負けになることを念頭に入れておく必要があります。第2図以下は次のような進展が予想されます。

③ 1図は、先手の居飛車対後手の中飛車の序盤戦。局面は持久戦模様で、以下如何にして互いに相手より好形に組めるかが考え方のポイントです。

■先手 持駒 なし



Diagram 2

LECTURE 5: A static rook vs. central rook opening
REFLEX MOVES AIMING AT GOOD SHAPE—①

Diagram 1 shows an opening between Black's Static Rook and White's Central Rook. The position has the hallmarks of a slow game and the key point now for each side is how to develop in better shape than the opponent.

In this connection the following sequence is one that Black has to avoid.

Moves from Diagram 1: —①

- △ P-5e; ▲ Px5e, △ Rx5e;
- ▲ P*5f, △ R-5b (Diagram 2)

When White exchanges pawns with △ P-5e, it is bad to drive the rook back automatically with ▲ P*5f. You must get it fixed in your mind that allowing an exchange of pawns without compensation is a strategic loss. In Diagram 2 the following developments can be expected.

(第3図は□4三金まで)

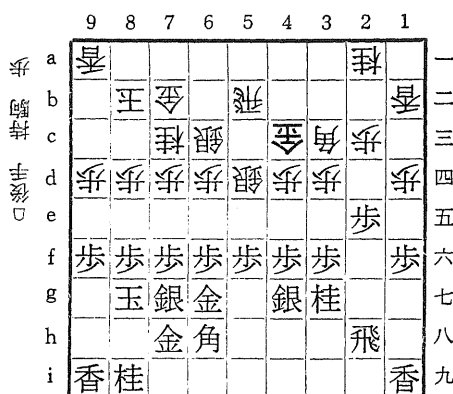
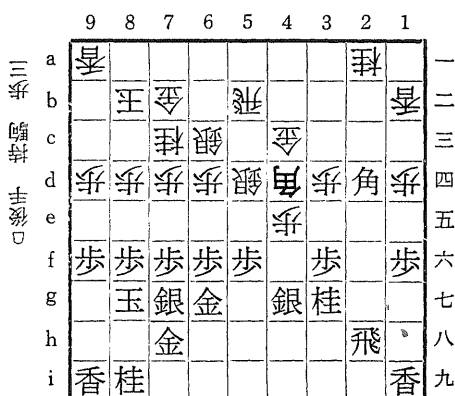


Diagram 3

(参考1図は□4四角まで)



Reference Diagram 1

Moves from Diagram 2:

■ B-6h, □ S4c-5d; ■ N-3g, □ G-4c (Diagram 3)

While Black gets his bishop ready with ■ B-6h and brings up his knight with ■ N-3g, White brings up his generals with □ S4c-5d and □ G-4c. It was mentioned above that this silver on 5d is good shape; being able to play □ S4c-5d is the result of the pawns on the 5-file having been swapped off.

After Diagram 3 White will not be stuck for a move, because he has moves such as □ B-5a then □ R-3b, or □ B-4b then □ P-6e, aiming at the head of his king.

In contrast, on Black's side there is no way to strengthen his king and on top of this the future development of his pieces will not be as he would like. Even though ■ P-4e can be considered, after □ Px4e; ■ P-2d, □ Px2d; ■ Bx2d, □ B-4d (Reference Diagram 1) the result is only to make White's bishop more active.

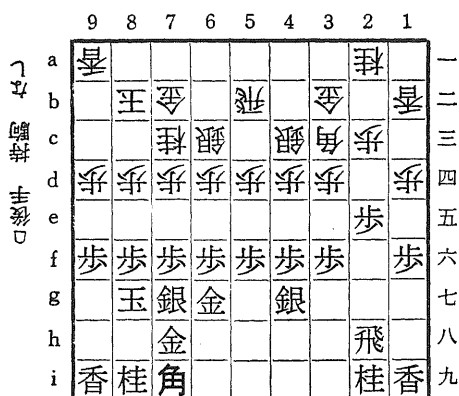
第2図からの指し手
 ■ 6八角 □ 5四銀左 ■ 3七桂
 □ 4三金 (第3図)
 手が■ 6八角と整備し■ 3七桂と跳ねる間に、後手は□ 5四銀左から□ 4三金と金銀を進出させます。この□ 5四銀左が好形なことは前述しましたが、この銀が出られるのも5筋の歩が交換できた効果によるものです。

■ 先手 持駒 なし

第3図以下は□ 5一角から□ 3二飛や□ 4二角から□ 6五歩で、先手の玉頭を狙う手など指す手に困りません。
 逆に先手側には、玉を固める方法がなく、又、これ以上駒組の進展性も望めません。■ 4五歩の攻めが考えられるとしても、□ 同歩、■ 2四歩、□ 同歩、■ 同角、□ 4四角 (参考1図) で、かえって後手の角を働かせる結果となります。

■ 先手 持駒 歩

(再掲第1図は▲7九角まで)



Repeat Diagram 1

(第4図は▲5八飛まで)



Diagram 4

単純には交換させない

この△4四角とかわす手は振り飛車特有の軽い受けで、これを△2四同角なら▲同飛と飛車を捌かれます。

参考1図以下、▲6八角なら△2六歩として次に△6五歩が厳しい狙いです。第1図の△5五歩には、次のように反発するのが正しい指し方です。

再掲第1図からの指し方②

△5五歩

▲同歩

△同飛

▲5六銀

△5一飛

▲5八飛

(第4図)

(後)

手の△5五同飛には、▲5六歩の手拍子ではなく、▲5六銀と上るのが好手で、△5一飛に▲5八飛と回って好形を作ることを目指します。

Don't allow a straightforward exchange

This dodging move △ B-4d is a light defence characteristic of the Ranging Rook; if instead of this White plays △ Bx2d, Black can develop his rook with ▲ Rx2d.

In Reference Diagram 1, if ▲ B-6h, White plays △ P*2f and △ P-6e next is a severe threat.

Against △ P-5e in Diagram 1 the following riposte is the correct way to play.

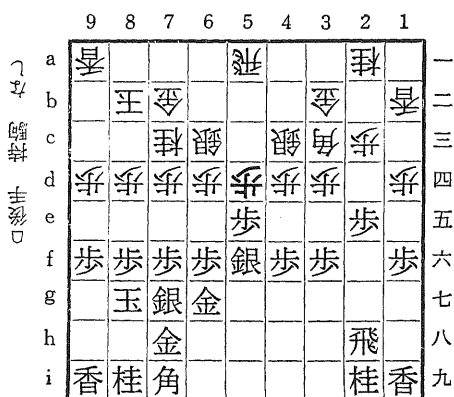
Moves from Repeat Diagram 1: —②

△ P-5e; ▲ Px5e, △ Rx5e;

▲ S-5f, △ R-5a; ▲ R-5h (Diagram 4)

Against White's △ Rx5e, the best move, instead of the impulsive ▲ P*5f, is to bring up the silver with ▲ S-5f and after △ R-5a Black can aim at making good shape by switching his rook across to 5h.

(参考2図は□5四歩まで)



Reference Diagram 2

(第5図は□5四銀左まで)

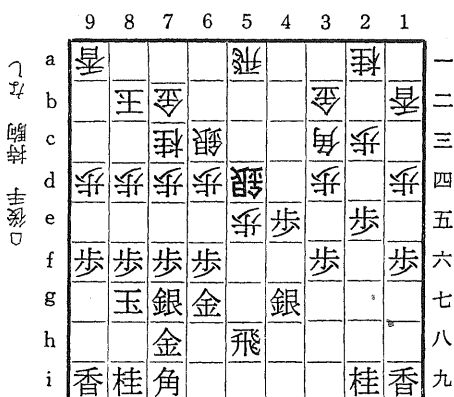


Diagram 5

この■5八飛で■5五歩は、□5四歩(参考2図)と打たれて、数の差で位を守り切れません。なお、再掲第1図から□5五歩に■同歩で、単に■5八飛と回る手もありますが、いずれにせよ一歩たりとも簡単には交換させないことです。

第4図からの指し手
 □4五歩 ■同歩 □5五歩
 ■4七銀 □5四銀左(第5図)
 ■先手 持駒 なし

(第) 4図の形から、今度は先手に■5五歩と打たれては好形が完成し、後手の5筋の歩交換が悪手になってしまふので、□4五歩と角道を通して位の争奪戦となります。

次いで■4五同歩に□5五歩と打って5筋の位は後手が制することになりましたが、代償に一步損になっているので釣り合いはとれています。

■先手 持駒 歩二

■ P*5e instead of this ■ R-5h allows □ P*5d (Reference Diagram 2), and Black is unable to maintain his vanguard pawn because of the difference in numbers. In Repeat Diagram 1, against □ P-5e there is also simply ■ R-5h instead of ■ Px5e, but in any case the point is not to allow a straightforward exchange even for one pawn.

Moves from Diagram 4:

□ P-4e; ■ Px4e, □ P*5e; ■ S-4g, □ S4c-5d (Diagram 5)

If in Diagram 4 Black were allowed to play ■ P*5e he would have an ideal shape and White's exchange of pawns on the fifth file would turn into a bad move. Therefore, White opens up his bishop's diagonal with □ P-4e to contest the vanguard-pawn position.

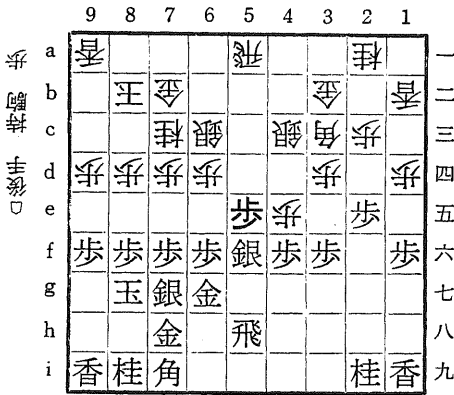
Then after ■ Px4e White plays □ P*5e and it is he who controls the vanguard position on the fifth file. But in return he has lost a pawn, so the balance is maintained.

交換は危険と背中合せ

第5図以下は、▲3七桂と跳ねるか、すぐに▲3五歩と反撃するかですが、まづはいい勝負。

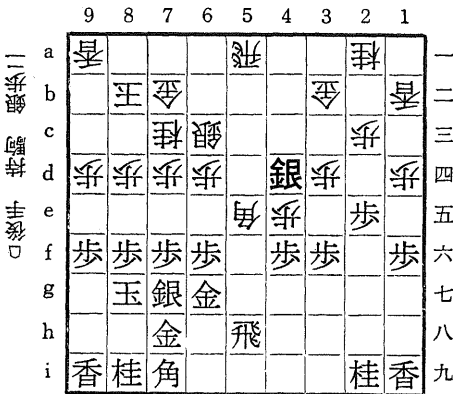
なお、先手があくまで5筋を譲らないつもりなら、第4図から△4五歩の時に、▲同歩と取らずに▲5五歩(参考3図)と打つ手もあります。

(参考3図は▲5五歩まで)



Reference Diagram 3

(参考4図は▲4四銀まで)



Reference Diagram 4

Exchanges mean risks and dilemmas

In Diagram 5 Black will either play ▲ N-3g or counterattack immediately with ▲ P-3e, but at any rate it will be a close game.

If Black refuses at all costs to cede the fifth file in Diagram 4, instead of capturing with ▲ Px4e after △ P-4e he also has the drop ▲ P*5e (Reference Diagram 3).

Against this White can consider △ P*5d again, but then the wild variation ▲ Px5d, △ S4cx5d; ▲ P*5e, △ Sx5e; ▲ Sx5e, △ Bx5e; ▲ S*4d (Reference Diagram 4) can be expected, and the fighting will become difficult if White plays △ S*6i next.

Inasmuch as the △ P-5e exchange by White does have this sort of variation it may be inferred that in practice the side offering such exchanges must be somewhat wary.

■ 第六講 II 矢倉の序盤の動向から

好形をめぐる手拍子 ②

(第1図は)

1図は矢倉の序盤戦。序盤から中盤戦へ入る時、如何に好形に組むか、組ませないかという駆け引きは前講の振り飛車にも現れましたが、特に矢倉戦では多く見られます。矢倉の理想形は▲3六銀型であるのは既述の通りです。

▲先手 持駒 なし



Diagram 1

今、第1図から後手がこれを目指した場合、先手の応接を検討しましょう。第1図からの指し手

○7五歩 ▲同歩 ○同角

▲7六歩 ○4二角(第2図)

手の○7五歩は○7四銀の好形作りを目指した手で、これに▲7六歩と打ってしまうのが手拍手の悪手であることはピンとくるはずです。

(後)

▲先手 持駒 なし

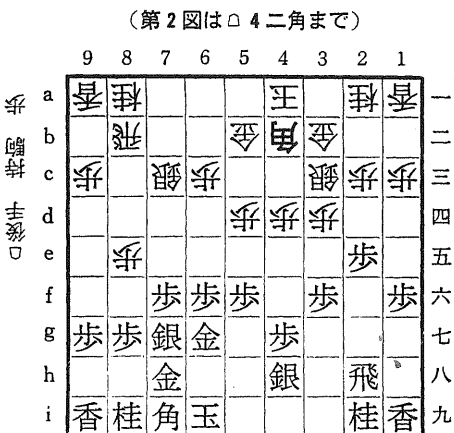


Diagram 2

LECTURE 6: Moving out of the fortress opening
REFLEX MOVES AIMING AT GOOD SHAPE—②

Diagram 1 shows a Fortress opening. In the transition from the opening to the middle-game there may be some manoeuvring, as in the Ranging Rook of the previous lecture, so as to develop in good shape or to prevent the opponent from doing so. This is often so in Fortress games in particular. As to the ideal shapes for the Fortress, as has already been mentioned one is the ▲ S-3f pattern.

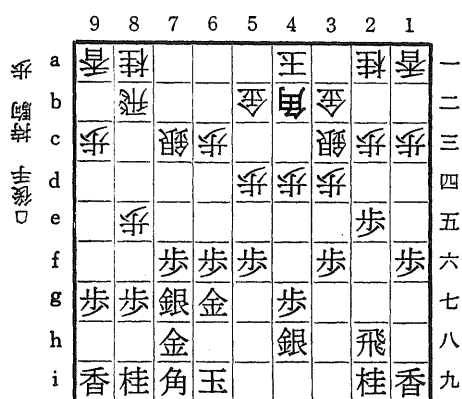
Now let us study Black's responses in the event that it is White who opts for this pattern from Diagram 1.

Moves from Diagram 1:

○ P-7e; ▲ Px7e, ○ Bx7e; ▲ P*7f, ○ B-4b (Diagram 2)

White's ○P-7e is the move to aim at making the good shape of ○S-7d. As I expect you will have realized, the drop ▲P*7f is a bad, reflex move.

(再掲第2図は□4二角まで)



Repeat Diagram 2

(先)
手は■4六角と出て□7四銀型をけん制しても既に手遅れで、□6四歩から□7四銀と立たれて先手作戦負けです。
■先手 持駒 なし

角の居座りは作戦勝ち
再掲第2図からの指し手
■4六角 □6四歩
□7四銀 ■5七銀 □4三金右
(第3図)
手は■4六角と出て□7四銀型をけん制しても既に手遅れで、□6四歩から□7四銀と立たれて先手作戦負けです。
■先手 持駒 なし

(第3図は□4三金右まで)



Diagram 3

第3図以下、■7九玉、□3一玉、■8八玉、□2二玉と囲った後、先手が攻撃体制に移るなら■4六歩、□7三桂、■2六角と出て、次の■3七桂から■4五歩を狙うしかありません。
しかし、■2六角の時、□6五歩(参考1図)と突かれると、取れば□同桂の両当りですから、先手は■3七桂と跳ねますが、この時後手は□6四角と出ます。
■先手 持駒 なし

An entrenched bishop means a strategic victory

Moves from Repeat Diagram 2:

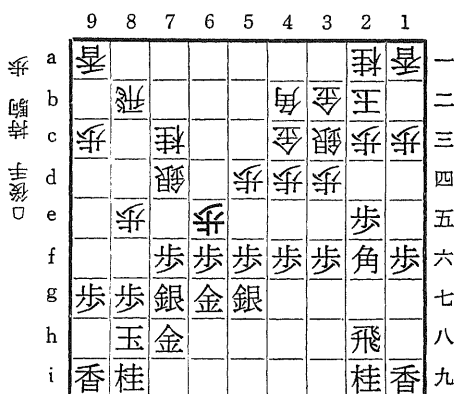
- B-4f, □ P-6d; ■ B-3g, □ S-7d.
- S-5g, □ G5b-4c (Diagram 3)

Even if Black tries to block the □ S-7d pattern by bringing out his bishop with ■ B-4f, he is already a tempo behind and White can play □ S-7d after □ P-6d, which means a strategic defeat for Black.

In Diagram 3, if Black switches to an attacking set-up after castling with ■ K-7i, □ K-3i; ■ K-8h, □ K-2b, after ■ P-4f, □ N-7c; ■ B-2f he can aim next only at ■ N-3g then ■ P-4e.

But after ■ B-2f White can play □ P-6e (Reference Diagram 1) and if Black captures □ Nx6e will be a fork. Therefore Black will play ■ N-3g instead but then White can play □ B-6d.

(参考1図は○6五歩まで)



Reference Diagram 1

(参考2図は○7五同角まで)



Reference Diagram 2

この手が攻防兼備の好形で、矢倉戦においては角が追われない形で6四に居座つたら作戦勝ちと言つて良いのです。
なお、▲2六角で▲4八飛と回れば、○7二飛と寄つて将来の▲7一角成を消して、○6五歩と突きます。
以上のような好形を後手に作らせないためには、第1図から後手が○7五同角(参考2図)ときた時の応手が問題です。

単に▲7六歩は、手拍子の悪手としても、すぐに▲4六角と出るのは、○6四角とぶつけられて、これも7筋の歩を持たただけ手損です。
ここは▲6五歩(第4図)と突くのが形の急所で、後手の○7五歩の交換を逆用する好手です。同じ▲6五歩でも▲7六歩と打ってから突くのは○6四歩と突き返されてかえって伸び過ぎです。

This move is good shape, combining attack and defence. In the Fortress if the bishop can stay on 6d where it is without being driven away it can be regarded as a strategic victory.

If instead of ▲ B-2f Black plays ▲ R-4h, White plays ○ R-7b, eliminating a future ▲ B-7a+, and then he plays ○ P-6e.

The problem is how to respond so as not to let White make good shape as above after he has played ○ Bx7e (Reference Diagram 2) in Diagram 1.

Although simply ▲ P*7f is a bad, reflex move, if Black brings out his bishop immediately with ▲ B-4f, White can then oppose bishops with ○ B-6d. Once again, inasmuch as White has been allowed to get the 7-file pawn in hand, this is a loss of tempo.

The vital point here is to push with ▲ P-6e (Diagram 4). This is a good move because it turns the ○ P-7e exchange by White to Black's own advantage. It might seem the same thing to play ▲ P-6e after dropping first with ▲ P*7f, but that would allow the counterthrust ○ P-6d and Black would be overextended.

(第4図は■6五歩まで)



Diagram 4

(第5図は■6六銀右まで)



Diagram 5

(後)
手が同じく□4二角なら■4六角と出て、逆に■7四歩の反撃を狙います。

やむなく□7四歩と受ければ、先手は遊んでいる右の銀を5七から6六へ繰り出し手厚い形を作ります。こうなれば次に■7六銀から■7七桂の狙いで先手の作戦勝ち。なお、第4図での□4二角ですぐ、□6四歩と突き返すのは、■4六角、□6五歩、■7四歩で、□6四銀の逃げには■7六銀と角取りに当てれば、後手は処置なしになります。

銀を繰り出し手厚い形

第4図からの指し手

□4二角 ■4六角

■5七銀

□4三金右

■6六銀右

(第5図)

Bring the silver up for thickness

Moves from Diagram 4:

□ B-4b; ■ B-4f, □ P*7d;

■ S-5g, □ G5b-4c; ■ S5g-6f (Diagram 5)

If White again plays □ B-4b, Black plays ■ B-4f and unlike before he can now aim at the counterattack of ■ P*7d.

If White, as is inevitable, defends with □ P*7d, Black can make thickness by bringing up his idle right-side silver via 5g to 6f. He would then be able to aim at ■ S-7f then ■ N-7g. This is a strategic victory for Black.

As to the counterthrust of □ P-6d instead of □ B-4b in Diagram 4, Black has ■ B-4f, □ Px6e; ■ P*7d and if the silver tries to escape with □ S-6d, Black attacks the bishop with ■ S-7f, leaving White helpless.

(参考3図は▲7七桂まで)



Reference Diagram 3

(参考4図は▲6五歩まで)



Reference Diagram 4

⑧ □4二角で□7四銀と立ち、▲4六角に□7三歩と打つのは、▲7六銀、□4二角、▲7七桂(参考3図)で次に▲6六金から▲7五歩で銀を追われた形がひどく後手劣勢です。同じ□7四銀型でも7三に歩を打った形は単なる歩越し銀の悪形となり、先手ゆうゆう▲7七桂跳ねも後手から□7五歩が打てないのを見越しているからです。

第4図の▲6五歩が成立するの、▲4六角と出られる余地があるからで、もし▲4六歩と突いてあれば、これは□7五歩以下先手の作戦負けになります。この▲6五歩の筋は、参考4図の形でこの一手です。

参考4図以下、□4二角なら▲6六銀右と進出し、次に▲4六角の形を目指すです。

Also, as to □ S-7d instead of □ B-4b, and then the drop □ P*7c in answer to ▲ B-4f, Black plays ▲ S-7f, □ B-4b; ▲ N-7g (Reference Diagram 3). It is a horrible position for White to be in where his silver can be driven away with ▲ G-6f then ▲ P*7e; he has poor prospects. For all that he may have got his silver on 7d, to have had to drop a pawn on 7c is simply to have made the bad shape of a silver in front of its pawns. Black's quiet ▲ N-7g also anticipates the fact that White cannot play □ P*7e.

The reason ▲ P-6e works in Diagram 4 is that Black has time to bring out his bishop with ▲ B-4f. Had he already played ▲ P-4f he would have lost strategically after □ P-7e etc.

This ▲ P-6e tesuji is the right move even in the position of Reference Diagram 4.

In Reference Diagram 4 if White plays □ B-4b, Black brings up his silver with ▲ S5g-6f, aiming at ▲ B-4f next.

第七講 〓ギリギリの応接

好形をめぐる手拍子③

第

1図はプロ同士の対局にしか出てこないような矢倉戦で、今後手が

〓5五歩と交換したところだす。

第1図からの指し手①

▲5六歩

〓5二飛

▲3七桂

〓5四銀 (第2図)

▲先手 持駒 歩

(第1図は〓5五同飛まで)



Diagram 1

(第2図は〓5四銀まで)

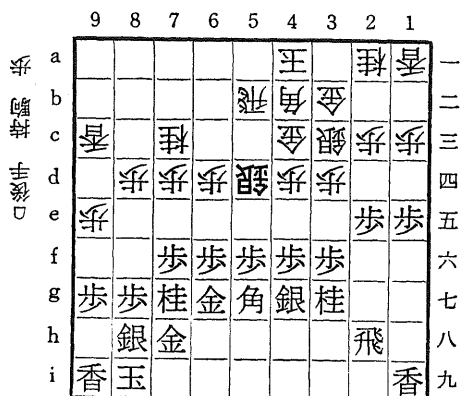


Diagram 2

ここで▲5六歩は手拍子で作戦負けになることを学んだ人でも、やはりこの手を選ぶかも知れません。しかし、〓5二飛と引かれ▲3七桂の時〓5四銀が非常な好形となります。4五と6五に効いているためこの銀が攻防の駒となつては先手が不利です。他に▲5六銀も考えられますが、〓5二飛と引かれ、5筋は先手銀一枚では将来押し戻されます。

▲先手 持駒 なし

LECTURE 7: Absolute responses

REFLEX MOVES AIMING AT GOOD SHAPE—③

Diagram 1 shows a Fortress opening such as appears only in games between professionals. White has just forced an exchange with 〓 P-5e.

Moves from Diagram 1: —①

▲ P*5f, 〓 R-5b; ▲ N-3g, 〓 S-5d (Diagram 2)

▲ P*5f here is a reflex move, and even those who have learnt that it might lose strategically may well still choose this move. It allows 〓 R-5b, however, and after ▲ N-3g, 〓 S-5d is extremely good shape. Because it is acting on 4e and 6e this silver becomes both an attacker and a defender, to the detriment of Black. Otherwise ▲ S-5f can be considered, but this allows 〓 R-5b and Black has only a silver on the fifth file which will at some future point be forced to retreat.

(第3図は▲8四角まで)

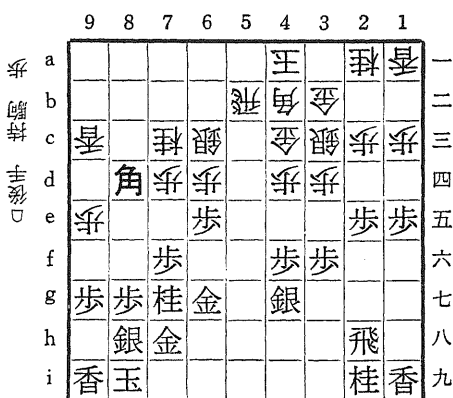


Diagram 3

では、どんな手があるかと言えば、
 □なら次の手順を考え出すのです。
 第1図からの指し手②
 ▲6五歩 □5二飛 ▲8四角
 (第3図)
 手、▲6五歩と突いて8四の歩を
 狙います。□5二飛で□6五同歩
 なら▲5六歩、□5二飛、▲8四角と出て
 桂香両当りになり簡単に先手優勢です。

▲先手 持駒 歩二

(第4図は▲7七同金まで)

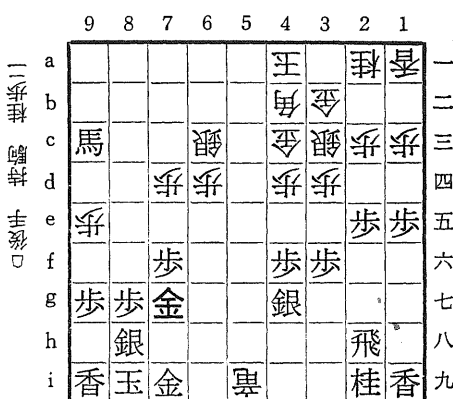


Diagram 4

そこで後手は□5二飛と当りを避け、
 先手が▲5六歩なら□8二飛と回って▲
 6五歩を指し過ぎにするつもりですが、
 ▲8四角が、▲6五歩からの関連した強
 手です。
 第3図からの指し手
 □5九飛成 ▲7九金 □6五桂
 □9三角成 □7七桂成 ▲同金
 (第4図)

▲先手 持駒 桂香歩二

If you are wondering what other moves there are, well if you were a professional you would think of the following sequence.

Moves from Diagram 1: —②

▲ P-6e, □ R-5b; ▲ Bx8d (Diagram 3)

Black pushes with ▲ P-6e, aiming at the pawn on 8d. If instead of □ R-5b White plays □ Px6e, Black plays ▲ P*5f, □ R-5b; ▲ Bx8d, forking knight and lance and Black easily has the better position.

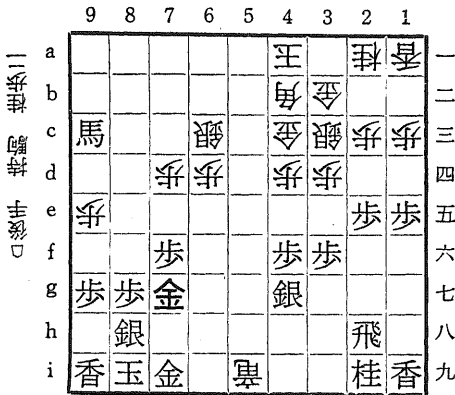
White will therefore avoid the attack on his rook with □ R-5b and, if Black plays ▲ P*5f, will switch files with his rook by playing □ R-8b, intending to make ▲ P-6e an overplay. But ▲ Bx8d is a strong move made possible by ▲ P-6e.

Moves from Diagram 3:

□ R-5i+; ▲ G-7i, □ Nx6e;

▲ Bx9c+, □ Nx7g+; ▲ Gx7g (Diagram 4)

(再掲第4図は▲7七同金まで)



Repeat Diagram 4

(第5図は□5五同飛まで)

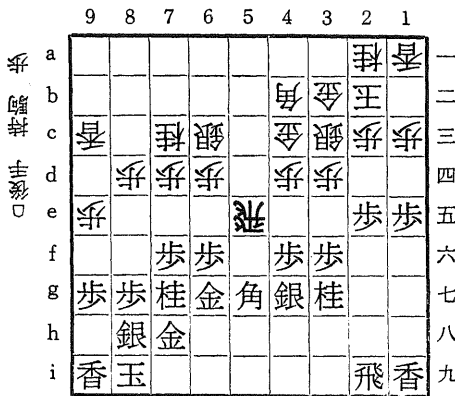


Diagram 5

Castling alters the situation

A beginner probably would not consider allowing the rook promotion, but in the sense that it denies White good shape it is natural for Black.

Although White does promote his rook, Black's knight and lance cannot be captured and Black's promoted bishop, which has already made a lance profit, is acting on a vital diagonal, so that Black will not succumb easily. If he can next drive the dragon away with ▲+B-4h Black will have a won position.

Diagram 5 shows the position when, instead of playing □P-5e with his king still on 4a, as in Diagram 1, White has played □P-5e after castling with □K-2b. Black meanwhile has brought out his knight with ▲N-3g and pulled back his rook with ▲R-2i.

In Diagram 5, if Black once again plays ▲P-6e he will be in trouble because White can play □Rx5g+; ▲Gx5g, □B*4h, forking gold and knight.

後手入城した後の動き

(飛)

成りを許すというのは初心者では考えられないでしょうが、好形を拒否するという意味で必然なのです。

後手は飛車を成ったものの先手の桂香は取れず、逆に先手は香得した成角が急所の筋に効いていて容易に崩れず次に▲4八馬と竜を追えば先手の必勝形です。

(第)

5図は、第1図のように□4一玉のままで□5五歩を突かず、□2二玉と入城してから□5五歩ときた局面です。

先手はその間に、▲3七桂と跳ねて▲2九飛と引いてあります。

第5図から今度も同じく▲6五歩と突くと、□5七飛成、▲同金、□4八角と金桂両取りに打たれ先手が困ります。

(第6図は▲4五桂まで)

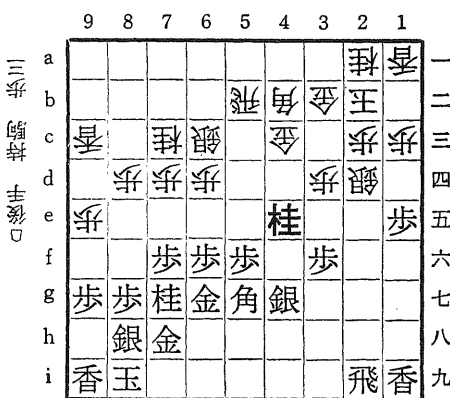
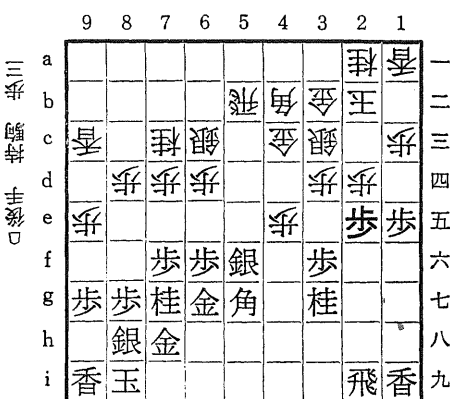


Diagram 6

では、▲5六歩と打つ一手かと言えば、そうではないのです。
第5図からの指し手
▲4五歩 □同歩 ▲2四歩
□同銀 ▲5六歩 □5二飛
▲4五桂 (第6図)
手、今度は▲4五歩とこちらを攻めます。□5七飛成から□4八角は▲4六銀で受かるので後手は□同歩。

▲先手 持駒 歩

(参考1図は▲2五歩まで)



Reference Diagram 1

そこで▲2四歩が持ち歩を最大限に生かす好手で、□2四同歩なら、▲5六銀と頑張り、□5二飛に▲2五歩 (参考1図) のツギ歩が厳しい攻めになります。ゆえに後手□同銀ですが、次に今度は安全に▲5六歩と打ち、□5二飛に▲4五桂と跳べば、次の▲2五歩で銀が取れるので、これも先手優勢です。これは後手の動きを逆用した形です。

▲先手 持駒 なし

If you are wondering whether ▲ P*5f is now the right move—well, no!

Moves from Diagram 5:

▲ P-4e, □ Px4e; ▲ P-2d, □ Sx2d;

▲ P*5f, □ R-5b; ▲ Nx4e (Diagram 6)

Black now attacks on the other side with ▲ P-4e. As for □ B*4h after □ Rx5g+, Black can defend with ▲ S-4f. White therefore plays □ Px4e.

Then ▲ P-2d is the best move, making maximum use of the pawn in hand. If □ Px2d Black resists with ▲ S-5f and after □ R-5b the joining pawn tesuji ▲ P*2e (Reference Diagram 1) will be a severe attack.

White therefore plays □ Sx2d, but then Black can safely play ▲ P*5f, and after □ R-5b if he plays ▲ Nx4e he can capture a silver next through ▲ P*2e, so that once again Black has the better position. He has turned White's manoeuvre to his own advantage.

■ 第八講 後手の立場での考察

早繰り銀戦法での手拍子

(第1図は▲3五同銀まで)

1図は4六から銀が進み▲3五歩と突つ掛けた早繰り銀戦法。今度は後手の立場で考えてみます。今までの手拍子と違って、この場合は先手から▲3四歩とされると、□2二銀と壁銀の悪形にならざるをえません。

■ 先手 持駒 角歩

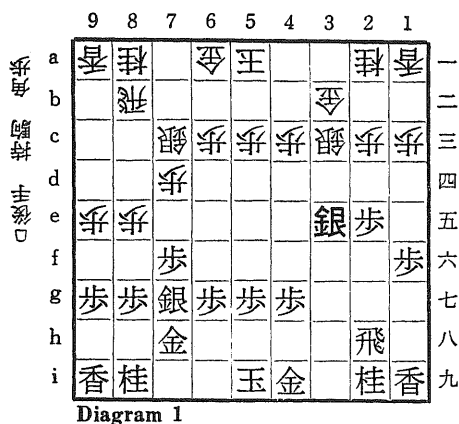


Diagram 1

(第2図は▲2八飛まで)

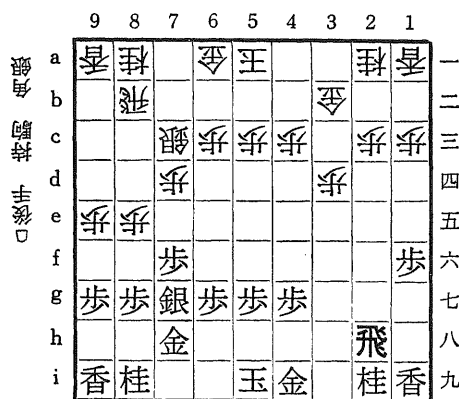


Diagram 2

第1図からの指し手①
 □3四歩 ▲2四歩 □同歩
 ■同銀 □同銀 ■同飛
 □2三歩 ▲2八飛(第2図)
 の場合、手拍子で或いはやむをえず□3四歩と銀取りに打つても引いてくれず、▲2四歩以下銀交換されては既に先手の成功。歩を二歩持ち、飛先が通るのが大きいからです。

■ 先手 持駒 角銀歩二

LECTURE 8: Planning from White's point of view

REFLEX MOVES IN THE RUSHING SILVER OPENING

Diagram 1 shows a Rushing Silver opening where the silver has advanced from 4f, the ▲ P-3e push having already been made. Now we shall try thinking from White's point of view. This differs from the reflex moves looked at so far; if White allows ▲ P*3d by Black in this case he would inevitably get the bad shape of a wall silver with □ S-2b.

Moves from Diagram 1: —①

□ P*3d; ▲ P-2d, □ Px2d; ▲ Sx2d, □ Sx2d.

▲ Rx2d, □ P*2c; ▲ R-2h (Diagram 2)

In this case a reflex move may seem forced, but even if White does not pull back and plays □ P*3d, threatening the silver, Black has already succeeded once he has exchanged silvers with ▲ P-2d etc. For he has two pawns in hand and significantly has opened up his rook file.

(第3図は▲4六角まで)



Diagram 3

(参考1図は▲3三同角成まで)



Reference Diagram 1

Moves from Diagram 2:

□ S-6d; ▲ P-1e, □ P-7e; ▲ Px7e, □ Sx7e;

▲ P*2d, □ Px2d; ▲ B*4f (Diagram 3)

Black's aims in Diagram 2 are: an edge attack, after ▲ P-1e, with ▲ P-1d, □ Px1d; ▲ P*1c (and if □ Lx1c: ▲ B*1b); or ▲ B*4e.

Even if White, with the idea of not giving him time to do this, attacks with □ S-6d, straightaway ▲ P*2d then ▲ B*4f is decisive.

In Diagram 3 if White plays □ S-6d Black gets a won game by promoting his rook after ▲ Bx2d, □ N-3c; ▲ Bx3c+ (Reference Diagram 1).

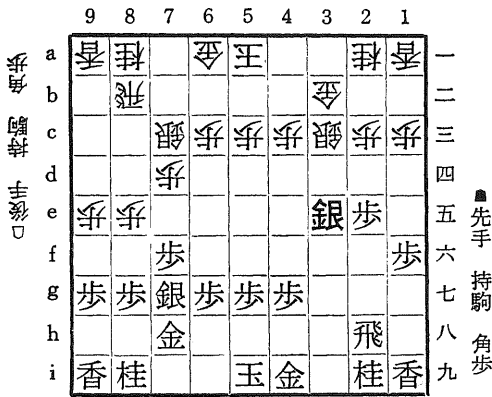
□ P*3d in Diagram 1 was indeed a mistake. The way to play there for White was to aim at a counterattack as soon as he got his pawn in hand.

(第3図)

第2図からの指し手
 □ 6四銀 ▲ 1五歩 □ 7五歩
 ▲ 同歩 □ 同銀 ▲ 2四歩
 □ 同歩 ▲ 4六角(第3図)
 2図からの先手の狙いは、▲ 1五歩から▲ 1四歩、□ 同歩、▲ 1三歩(□ 同歩なら▲ 1二角)のハシ攻めや、▲ 4五角などがあります。

後手は、これを間に合せないようにと
 □ 6四銀から攻めてきても、その瞬間、▲ 2四歩から▲ 4六角が決まります。
 第3図以下、□ 6四銀なら、▲ 2四角、□ 3三桂に▲ 同角成(参考1図)から飛車を成り込んで先手が優勢です。
 第1図から□ 3四歩はやはり失敗で、ここは一步入った瞬間に反撃を狙うのが手筋です。

(再掲第1図は▲3五同銀まで)



Repeat Diagram 1

（第4図）
 再掲第1図からの指し手②
 後手求める代償は8筋
 ず、△8六歩。▲同銀なら△5五
 角がひどく▲同歩ですが、△8五
 歩とツギ歩するのが、▲3五銀の離れを
 にらんで好手です。

(第4図は△8五歩まで)



Diagram 4

（第5図）
 8筋に代償を求めます。
 第4図からの指し手
 ■8五同歩なら△同飛で銀桂の両取り
 ですし、▲3四歩なら△2二銀と引いて
 8筋に代償を求めます。
 第4図からの指し手
 ■2四歩 △同歩
 △同銀 ▲同飛
 ■2八飛 △8六歩
 ■8八歩 ▲2三歩
 ▲同銀

White seeks compensation on the 8-file

Moves from Repeat Diagram 1: —②

△ P-8f; ▲ Px8f, △ P*8e (Diagram 4)

First, △ P-8f. If ▲ Sx8f, △ B*5e is horrible and so Black plays ▲ Px8f, but then the joining pawn tesuji of △ P*8e is good. White having his eyes on the unprotected silver on 3e.

If ▲ Px8e, then △ Rx8e forks the silver and knight, and if ▲ P*3d White pulls back his silver with △ S-2b and seeks compensation on the 8-file.

Moves from Diagram 4:

- ▲ P-2d, △ Px2d; ▲ Sx2d, △ Sx2d;
- ▲ Rx2d, △ P*2c; ▲ R-2h, △ Px8f;
- ▲ P*8h (Diagram 5)

(第5図は▲8歩まで)

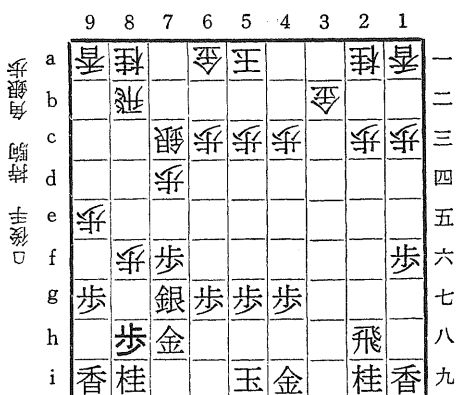


Diagram 5

(第6図は▲3五同銀まで)



Diagram 6

After ▲ P*3d, even though it forces △ S-2b, Black does not have a good continuation, and as his silver is merely hanging in mid-air he proceeds to exchange silvers with ▲ P-2d. Usually we would say this would be to Black's advantage, but White immediately afterwards can capture with △ Px8f and after Black has been forced to submit to ▲ P*8h, rather it is White who has the easier game. White will next play △ S-6d and he then has the means to counterattack with △ B*5d or △ P*3f.

Diagram 6 changes the △ P-9e of Diagram 1 for △ S-6d but is the same position for Black: he has already launched his pre-emptive strike with ▲ P-3e.

Moves from Diagram 6:

- △ S-5e; ▲ P-2d, △ Sx2d; ▲ Sx2d, △ Px2d;
- ▲ Rx2d, △ P*2c; ▲ R-2h, △ S-4d (Diagram 7)

(先)

手は▲3四歩で、△2二銀とさせても後続のうまい手がなく、銀が宙ぶらりんになるだけなので、▲2四歩から銀交換に出ます。普通、こうなれば先手有利と言えるのですが、直後に△8六歩と取り込まれ、▲8八歩と凹んだ形になっては、むしろ後手指しやすい形です。以下、△6四銀と出て△5四角打や△3六歩の反撃手段があります。

(第)

6図は第1図の△9五歩を△6四銀に変えて先手と同形にし、先手が▲3五歩と先制攻撃した局面です。

第6図からの指し手

- △5五銀 ▲2四歩 △同銀
- ▲同銀 △同歩 ▲同飛
- △2三歩 ▲2八飛 △4四銀

(第7図は△4四銀まで)

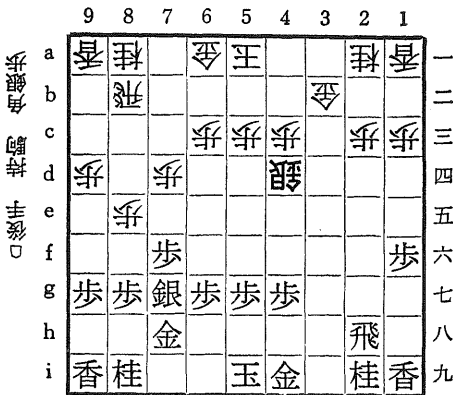
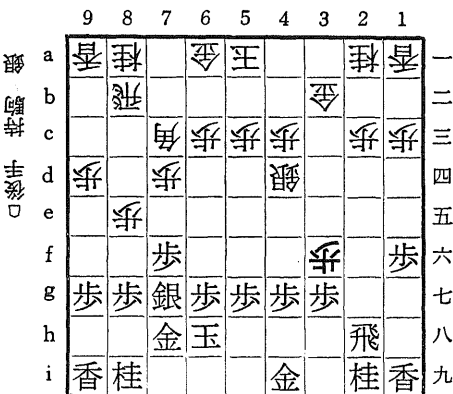


Diagram 7

(二) ここで後手が前と同じく△8六歩からツギ歩攻めなら先手は銀交換して▲2八飛と引き後手が△8六歩と取り込んだ時、先手は▲8八歩でなく▲8三歩、▲8四歩と連打し、△8四同飛に▲6六角の飛香両取りで先手優勢になります。そこで今度は△5五銀が好手です。

方法は別でも同じ発想

(参考2図は△3六歩まで)



Reference Diagram 2

方法が違っても歩を逆に使う発想は同じで▲3四歩なら△4四銀上と銀をぶつけられるので▲2四歩以下銀交換します。が、ジツと△4四銀と引いて後手面白い局面です。例えば以下▲6八玉なら△7三角と打ち、▲3七歩には△3六歩(参考2図)と攻めれば飛車のコビンだけに受けない形。この△3六歩を打ちたいために△3四歩を打たなかったのです。

Same idea, different method

If White attacks here as he did before with △ P-8f and then the joining pawn tesuji, Black will exchange silvers and pull back his rook with ▲ R-2h; but when White captures with △ Px8f Black will not play ▲ P*8h, but rather the sequence of drops ▲ P*8c~▲ P*8d and after △ Rx8d will fork the rook and lance with ▲ B*6f. This would favour Black. Therefore △ S-5e is the best move here.

Although the method differs, the idea of using the pawn to strike back is the same. If Black plays ▲ P*3d, White opposes silvers with △ S3c-4d. Black therefore exchanges silvers with ▲ P-2d etc., but White calmly plays △ S-4d and this position has slightly more in it for White. For instance, if next ▲ K-6h: △ B*7c, and if in answer to ▲ P*3g White then attacks with △ P*3f (Reference Diagram 2) the situation is such that Black cannot defend the rook's ear. It is because White wants to play this △ P*3f that he does not play △ P*3d.

第1問

■ 第九講＝練習問題

Problem 1 LECTURE 9: PROBLEMS FOR PRACTICE

ヒント

問題図からの指し手

□ 6五歩 ■ 同歩 □ 同銀

■ 6六歩 □ 5四銀 ■ 6八角

□ 6四角 (途中図)

問題図の後手陣を見れば、その戦法は俗に矢倉中飛車と呼ばれるものです。飛車を中央へ回して5筋の歩を交換し既に□ 5四銀の好形を築いています。しかし、後手もかなり手数をかけ、駒組が立ち遅れているので形勢は互角。ところが途中図となつては□ 6四角が好形過ぎて後手が優勢です。さてこの手順中、どの手が悪いのか、どう指すべきだったのでしょうか。

(途中図は□ 6四角まで)

	9	8	7	6	5	4	3	2	1	
a	香	桂		金	王		桂	桂		一
b				飛	金					二
c					銀	歩				三
d	歩	歩	歩	歩	銀	歩	歩	歩		四
e							歩			五
f	歩		歩	歩	歩	歩	歩	歩		六
g		歩	銀	金	銀	桂				七
h			金	角			飛			八
i	香	桂		玉				香		九

Intermediate Diagram

HINT Moves from the Problem Diagram:

□ P-6e; ■ Px6e, □ Sx6e; ■ P*6f, □ S-5d;

■ B-6h, □ B-6d (Intermediate Diagram)

Consider White's set-up in the Problem Diagram. His opening is the one popularly known as the Central Rook variation of the Fortress. He has switched his rook to the centre, swapped off pawns on the 5-file, and has already created the good shape of a silver on 5d. However, White has taken a fair number of moves and his development is lagging behind, so the position is level.

Nevertheless, by the time the Intermediate Diagram is reached, the good shape of the bishop on 6d is just too good and White has the upperhand. So, in this sequence, which moves were bad and how should you play?

(問題図は■ 3七桂まで)

	9	8	7	6	5	4	3	2	1	
a	歩	桂	香	金		玉	角	桂	香	一
b				飛			金			二
c							銀	歩		三
d	歩	歩	歩	歩	銀	歩	歩		歩	四
e								歩		五
f	歩		歩	歩	歩	歩	歩		歩	六
g		歩	銀	金		銀	桂			七
h			金					飛		八
i	香	桂	角	玉					香	九

▲ 先手 持駒 なし

Problem Diagram...Black to play

(正解1図は▲5五歩まで)

	9	8	7	6	5	4	3	2	1	
a	香	桂		金		玉	角	桂	香	一
b					飛		金			二
c							銀	歩		三
d	歩	歩	歩			歩	歩		歩	四
e				銀	歩			歩		五
f	歩		歩			歩	歩		歩	六
g		歩	銀	金		銀	桂			七
h			金					飛		八
i	香	桂	角	玉					香	九

Solution Diagram 1

第1問 解答と解説
 3一の角を6四へ出させては▲3七桂までニラまれ、先手は全く攻撃できません。
 つまり▲6六歩は手拍子の悪手で、こ
 こは▲5五歩(正解1図)が正解手。
 正解1図からの指し手
 □5五同飛 ▲6六歩 □5四銀
 ▲5六銀(正解2図)

(正解2図は▲5六銀まで)

	9	8	7	6	5	4	3	2	1	
a	香	桂		金		王	角	桂	香	一
b							金			二
c							銀	歩		三
d	歩	歩	歩		銀	歩	歩		歩	四
e				飛				歩		五
f	歩		歩	歩	銀	歩	歩		歩	六
g		歩	銀	金			桂			七
h			金					飛		八
i	香	桂	角	玉					香	九

Solution Diagram 2

▲5五歩の次に▲6六歩で銀が死にますし、さりとて□6六歩は一步損。そこで□5五同飛に▲6六歩と打ち、□5四銀に▲5六銀で飛車を取ることができま
 す。又□5五同飛で□7五歩なら、▲同歩、□同角、▲6六歩、□7四銀、▲5六銀で先手が逆に▲5六銀型の好形になります。つまり後手の□6五歩が本来は無理で欲張った手だったのです。

Problem 1 ANSWER and EXPLANATION

By being allowed to bring out his bishop from 3a to 6d White can bear down on the knight at 3g, so that Black is quite unable to attack. In other words ▲P*6f is a bad, reflex move. The correct move here is ▲P-5e (Solution Diagram 1).

Moves from Solution Diagram 1:

□Rx5e; ▲P*6f, □S-5d;

▲S-5f (Solution Diagram 2)

After ▲P-5e the silver will be lost to ▲P*6f, yet □P*6f loses a pawn. Therefore, White plays □Rx5e against which Black plays ▲P*6f and after □S-5d he can capture the rook with ▲S-5f. Also, if White plays □P-7e instead of □Rx5e, it is Black who gets good shape—a silver on 5f—through ▲Px7e, □Bx7e; ▲P*6f, ▲S-7d; ▲S-5f. In short, White's □P-6e was essentially a greedy and unreasonable move.

第2問

Problem 2

ヒント

問題図からの指し手

- 7六歩 □ 8六歩 ■ 同歩
- 同銀 ■ 同銀 □ 同角
- 同角 □ 同飛 ■ 8七歩
- 8二飛 (途中図)

後手が棒銀から□ 7五歩と突き、
■ 同歩、□ 同銀となったのが問題図。
このように銀が7五まで進めば普通後手の作戦成功と言われますが、平手戦のことですから対策がない訳ではありません。しかし先手が■ 7六歩と打ち、□ 8六歩

以下角銀総交換となって□ 8二飛と引いた局面では、後手指しやすい形勢です。理由は後手だけ二歩を持ち、飛先が通り、更に持ち合っている銀が先手は守り、後手は攻めの銀で後手陣は薄くなっていないからです。こうなったのも途中で悪手があったからです。

HINT Moves from the Problem Diagram:

- P*7f, □ P-8f; ■ Px8f, □ Sx8f; ■ Sx8f, □ Bx8f;
- Bx8f, □ Rx8f; ■ P*8g, □ R-8b (Intermediate Diagram)

The Problem Diagram shows a Climbing Silver by White after which he has played □ P-7e; ■ Px7e, □ Sx7e. If the silver can advance as far as 7e like this it can usually be regarded as a strategic success for White. But that is not to say Black has no countermeasures, for this is an even game. However, if Black plays ■ P*7f and, after □ P-8f, exchanges bishops and silvers the position is easier to play for White after he has pulled his rook back with □ R-8b. The reason is that only White has pawns in hand (two) and his rook file is open. Moreover, of the silvers both have in hand Black's was a defender and White's an attacking silver, so that White's camp has not been weakened. And all this is because there was a bad move somewhere.

(途中図は□ 8二飛まで)



Intermediate Diagram

(問題図は□ 7五同銀まで)



Problem Diagram...Black to play

第2問 解答と解説

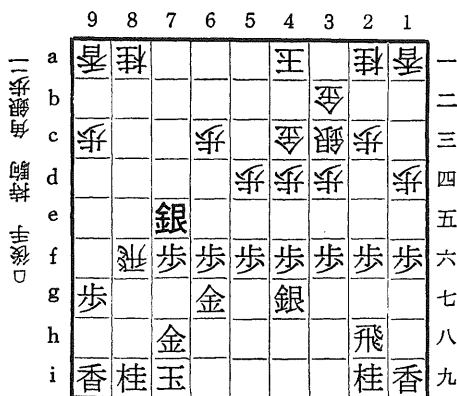
□8六同飛ときた時、平凡に▲8七歩はヒントのように後手優勢になります。ここは▲7五銀(正解1図)と飛車に当てるのが好手で正解です。

正解1図からの指し方

- 8二飛 ▲8三歩 □同飛
- ▲7二角 □8二飛 ▲6三角成
- 5二銀 ▲8三歩(正解2図)

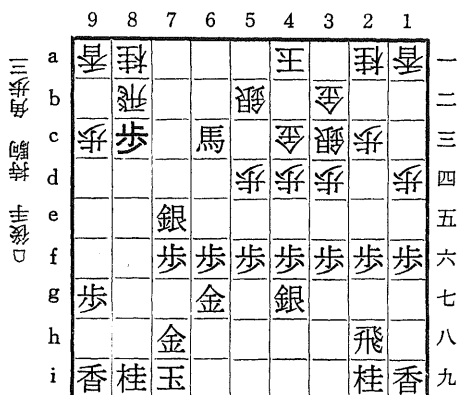
▲先手 持駒 角歩

(正解1図は▲7五銀まで)



Solution Diagram 1

(正解2図は▲8三歩まで)



Solution Diagram 2

□8二飛の逃げに▲8三歩が好手。□二飛なら▲8二角で十分なので□同飛ですが、▲7二角が関連した反撃で、正解2図となると以下□8三同飛には▲7二馬で先手優勢です。なお□8六同飛に▲7五銀で▲7七金直と飛車の横効きを通して反撃する手を考えた人も正解です。このような考え方ができれば、実戦での手拍子もなくなるはずです。

▲先手 持駒 なし

Problem 2 ANSWER and EXPLANATION

After White has played □ Rx8f, it is simply ▲ P*8g, as hinted, that leads to the position favouring White. Here the best move, and the correct solution, is to attack the rook with ▲ S*7e (Solution Diagram 1).

Moves from the Solution Diagram 1:

- R-8b; ▲ P*8c, □ Rx8c; ▲ B*7b, □ R-8b;
- ▲ Bx6c+, □ S*5b; ▲ P*8c (Solution Diagram 2)

When the rook retreats with □ R-8b, ▲ P*8c is the best move. If □ R-4b, then ▲ B*8b is sufficient. Therefore White plays □ Rx8c, but ▲ B*7b is now possible as a counterattack and by the time Solution Diagram 2 is reached, with □ Rx8c to come next, Black will have a won game after ▲ +B-7b.

Those of you who, in answer to □ Rx8f, thought of counterattacking by opening up the sideways action of the rook with ▲ G7h-7g, instead of ▲ S*7e, also have a correct solution. If you can learn to think this way I am sure reflex moves will disappear in your games.

第四章

位の感覚を身につけよう

● プロローグ

(実)

戦で「この位は大きかった」、「位を取られたのがまずかった」など

とよく言われます。位とは通常、盤上の五段目に歩を進めることを言い、その圧力で相手の駒の動きを制し、自分の駒のびのびと使うことを位取り作戦と呼びます。しかし、五段目に歩を進めさえすればなんでも位と言うのは間違いです。その意味では、位取りというテーマは相当難題であるかも知れません。しかし将棋の序盤戦でこの位の感覚を養うことは後の戦いを有利に進める必要不可欠の要件なのです。

位で圧迫しながら指すことをせず、駒がぶつかってからが勝負と考えて指しているは、いつまでたっても入段はおぼつかないでしょう。

CHAPTER 4 UNDERSTANDING VANGUARD PAWNS

Introduction

During our games we may make remarks such as, "That vanguard pawn is worth a lot" or "I shouldn't have let him take that vanguard-pawn position." Taking up a vanguard position usually refers to advancing a pawn to the fifth rank; and making use of the vanguard piece to hamper the movement of the opponent's pieces and to put pressure on them with your freer pieces is what is known as a vanguard-pawn strategy. But it is wrong to describe a pawn as a vanguard pawn just because it has advanced to the fifth rank. It may be inferred that the subject of vanguard pawns is not a particularly easy one, but cultivating a feeling for vanguard-pawn positions in the shogi openings is a necessary and indispensable factor in being able to move favourably into the subsequent fighting.

If you cannot use vanguard pawns to pressurize the opponent and if you believe the game only begins when the pieces come into contact, then you will never become a dan player.

■ 第一講 II 基本的な概念

位と言えない歩

(第1)

1図は今まで何度も出てきた相掛り将棋の序盤戦です。この局面では先手は▲2五歩、後手は○8五歩と突いていますが、この二つの歩は位とは呼びません。この歩は交換して手持ちにした方がよいことは前述しました。

■ 先手 持駒 なし

(第1図は○8五歩まで)

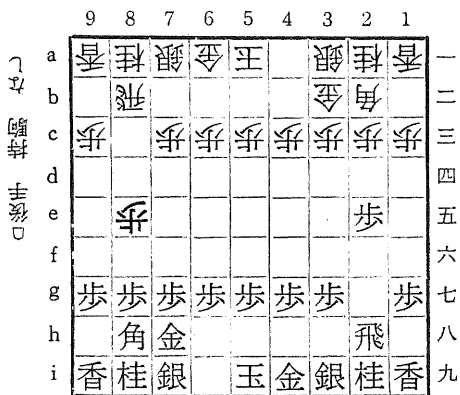


Diagram 1

(第2図は○3四歩まで)

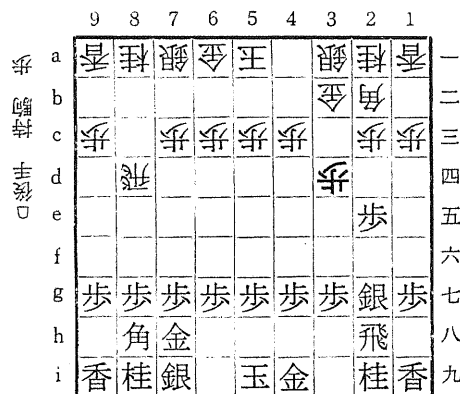


Diagram 2

逆に歩がいたままで攻めようとするとうなるでしょう。
第1図からの指し手

■ 3八銀 ○ 8六歩 ■ 同歩

○ 同飛 ■ 8七歩 ○ 8四飛

■ 2七銀 ○ 3四歩 (第2図)

(後) 手は歩を換え浮き飛車にします。先手は棒銀でまっしぐらに攻めようとしませんが――。

■ 先手 持駒 なし

LECTURE 1: The basic concept

WHEN A PAWN IS NOT A VANGUARD PAWN

Diagram 1 shows the beginning of a Wing Attack game that we have seen several times already. Here Black has played a pawn to 2e and White a pawn to 8e; but neither of these two pawns is called a vanguard pawn. These pawns will do better by being exchanged and being used as pawns in hand, as has been explained already.

By way of contrast, what would happen if we were to try attacking with these pawns staying where they are?

Moves from Diagram 1:

■ S-3h, ○ P-8f; ■ Px8f, ○ Rx8f;

■ P*8g, ○ R-8d; ■ S-2g, ○ P-3d (Diagram 2)

White exchanges *his* pawn and plays a floating rook. Black tries to attack straight off with a climbing silver.

(第3図は□5五角まで)

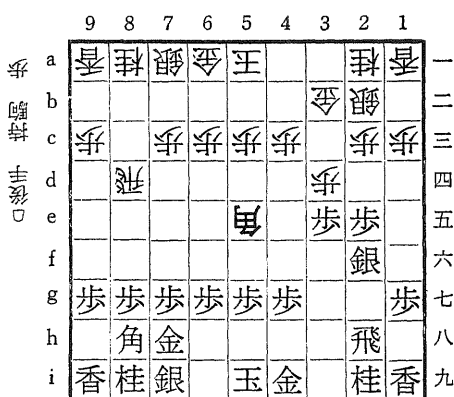


Diagram 3

第2図からの指し手
 ■ 2六銀 □ 3三角
 □ 2二銀 ■ 3五歩
 (第3図)
 手の■2六銀に対し□3三角と上られてハタと困りました。
 銀が1五へも出られず、2五に歩がいるためまっすぐ■2五銀とも出られないからです。

(第4図は■3六銀まで)

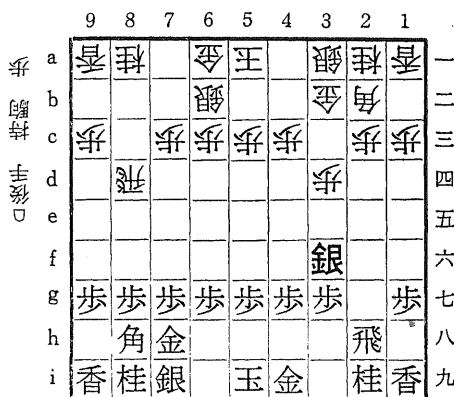


Diagram 4

そこで■3六歩から■3五歩と角頭を攻めますが、□5五角で飛車取りとなった第3図からは■3七銀でも■3七桂でも□3五歩と取られ先手の攻めは失敗。
 このように2五に歩がいる形では、攻めが不自由なので同じ棒銀でも第4図のように■2四歩以下一步を換え、■3六銀が2五へ行く手と4七へ引き戻す手の緩急両用を見せて指すのが良いのです。

Moves from Diagram 2:

■ S-2f, □ B-3c; ■ P-3f, □ S-2b;

■ P-3e, □ B-5e (Diagram 3)

Against ■ S-2f White can play □ B-3c and suddenly Black is stuck. The silver cannot go to 1e and because there is a pawn on 2e Black cannot move straight forward with ■ S-2e either.

Therefore he attacks the head of the bishop with ■ P-3f then ■ P-3e, but in Diagram 3, where White has just threatened the rook with □ B-5e, White can capture this pawn on 3e after either ■ S-3g or ■ N-3g. Black's attack has failed. Because attacking is restricted when there is a pawn on 2e, it is better to have exchanged the pawn with ■ P-2d etc., as in Diagram 4, and to play so that the silver, while still being a climbing silver, can offer the prospects of either a fast game or a slow game, according to whether it goes to 2e or pulls back to 4g.

(第5図は□5四歩まで)

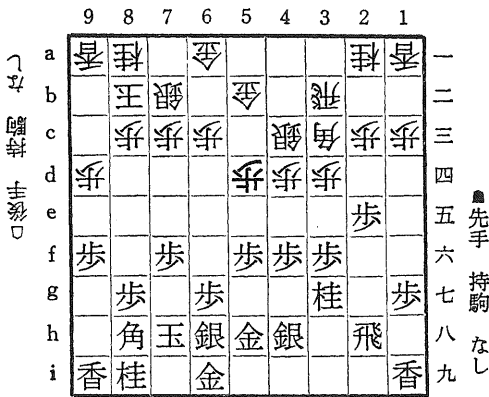


Diagram 5

(第6図は□3三同桂まで)



Diagram 6

位の第一条件は発展性

(第5図は)

5図は先手居飛車対後手三間飛車の対戦。この局面で五段目に進んでいる歩は先手の▲2五歩だけですが、これも位とは呼びません。位の条件は、①歩を五段目に進め、相手の駒の進展を抑えると共に、自陣の駒の働きと進展性が良くなること。

(第6図は) ②歩がいたるために自陣の駒の働きが悪くなることがない、などです。

- 第5図からの指し手
- ▲4五歩 □4二飛
 - ▲4五歩 □4五歩
 - ▲4五歩 □5三銀
 - ▲3三角成 □同桂(第6図)

The prime condition for a vanguard pawn: potential for development

Diagram 5 shows a game between a Static Rook by Black and a Third-file Rook by White. In this position the only pawn to have advanced to the fifth rank is Black's pawn on 2e, but this again is not counted as a vanguard pawn.

The conditions for a vanguard pawn are: ① the pawn should have advanced to the fifth rank and, while hampering the opponent's development, should offer the potential for the development and mobility of its own pieces.

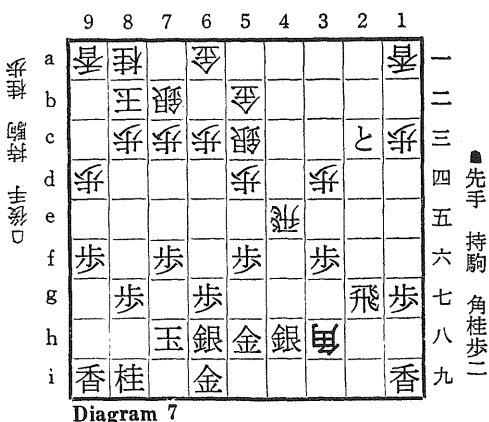
② The mobility of its own pieces should not be impaired just because the pawn is there.

Moves from Diagram 5:

- ▲ P-4e, □ R-4b; ▲ Px4d, □ Sx4d;
- ▲ P*4e, □ S-5c; ▲ Bx3c+, □ Nx3c (Diagram 6)

If this pawn on 2e had not been there, the rook could have promoted, which means it is not a vanguard pawn as defined by condition ②.

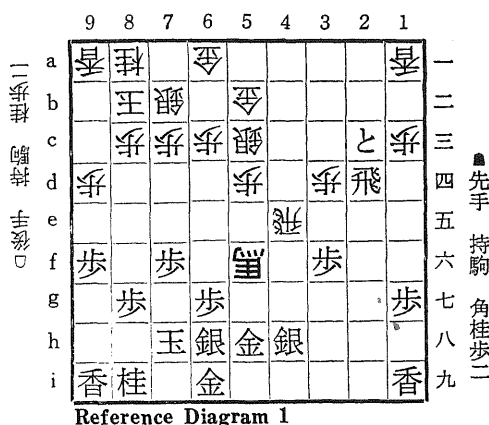
(第7図は△3八角まで)



第6図からの指し手
 ■ 2四歩 □ 4五桂 ■ 同桂
 □ 同飛 ■ 2三步成 □ 2七歩
 ■ 同飛 □ 3八角(第7図)
 6図となって、初めて■2五歩がいなければ飛車が成れることに気が付いても、もう手遅れです。■2五歩は大事な歩どころかむしろ邪魔駒なのです。

■先手 持駒 角桂歩二

(参考1図は△5六角成まで)



そこであわてて■2四歩と突いても、今度は交換に依じてくれず、□4五桂から■同桂、□同飛と飛車を捌かれます。次に■2三步成としても、□2七歩とタタかれ、□3八角と打たれた第7図では、以下■2四飛に□5六角成(参考1図)があつて振り飛車側成功の形です。つまり、■2五歩は、飛車の働きを妨げる駒だった訳です。

■先手 持駒 角桂歩二

Moves from Diagram 6:

- P-2d, □ Nx4e; ■ Nx4e, □ Rx4e;
 ■ Px2c+, □ P*2g; ■ Rx2g, □ B*3h (Diagram 7)

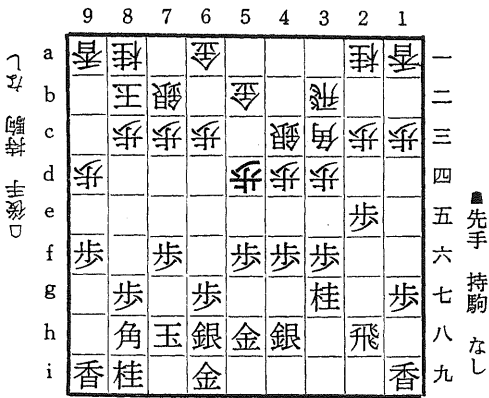
Even if Black notices at last, in Diagram 6, that the rook could promote were the pawn on 2e not there, he is already a tempo behind. The pawn on 2e, far from being an important piece, is a hindrance.

Therefore, even if he rushes to play ■ P-2d, White does not cooperate by exchanging, but develops his rook with □ Nx4e; ■ Nx4e, □ Rx4e.

Although Black plays ■ Px2c+ next, White can play the striking pawn tesuji □ P*2g and in Diagram 7, where he has been able to drop with □ B*3h, he has □ Bx5f+ (Reference Diagram 1) in answer to ■ R-2d. This position signals success for the Ranging Rook side.

In short, the pawn on 2e has hindered the mobility of its own rook.

(再掲第5図は□5四歩まで)



Repeat Diagram 5

(第8図は■2四歩まで)

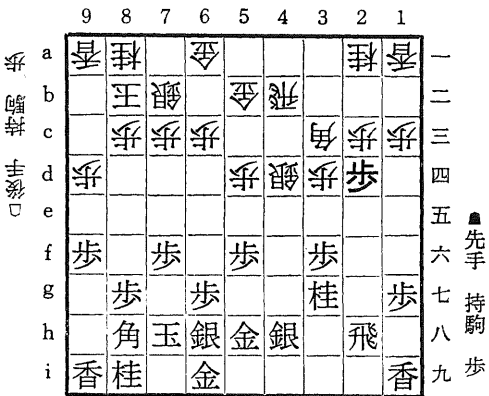


Diagram 8

The rook pawn is not a vanguard pawn

But as White has played □ P-3c it is not possible to get this pawn in hand by exchanging it as in the Wing Attack openings. It is therefore necessary to sacrifice it when the time is ripe.

Being able to time this is a key factor in improving.

An example of being neither too soon nor too late: in Diagram 5 White, in answer to ■ P-4e, □ R-4b; ■ Px4d, plays □ Sx4d.

Now, instead of ■ P*4e, ■ P-2d (Diagram 8) is a beautiful sacrifice which leaves behind the re-capture by ■ Rx2d later. The rook pawn is not normally regarded as a vanguard pawn and the essential thing is not to hold on to it unnecessarily but to play lightly in front of the rook.

飛先の歩は位と呼ばず
しかし、後手が□3三角と上っている以上、相掛り戦のように歩を交換して駒にすることはできません。
そこで、いいタイミングで歩を突き捨てる、ということが必要になります。
このタイミングが上達へのポイントにもなる訳です。

早過ぎず遅過ぎない局面は、第5図から■4五歩、□4二飛、■4四歩に、□4四同銀と取ったところです。
ここで■4五歩と打つ手で、■2四歩(第8図)と突くのが絶好の突き捨てになり、後で■2四飛と走る手が残るのです。飛先の歩は、普通位とは呼ばず、必要以上に大切にしないで、どこかで飛車を軽くすることが肝要です。

(第1図は▲5五歩まで)



Diagram 1

(第2図は□3二玉まで)



Diagram 2

第二講 制圧と捌き
位は交換しない

第1図に至る指し手

▲7六歩 □8四歩

□8五歩 ▲7七角

▲5五歩 (第1図)

手、三手目の▲5六歩は振り飛車

党に好まれる指し方です。

▲先手 持駒 なし

この▲5六歩に、□5四歩と受ける手もあり、むしろその方が多く指されますが、この□3四歩もあります。

そこで▲5五歩と突きます。この▲5五歩は立派な位で、これで中央を制圧しようという訳です。

第1図からの指し手

□6二銀

▲5八飛

□4二玉

▲6八銀

□3二玉 (第2図)

▲先手 持駒 なし

LECTURE 2: Containment and sabaki

DON'T EXCHANGE VANGUARD PAWNS

Moves to Diagram 1:

▲ P-7f, □ P-8d; ▲ P-5f, □ P-8e;

▲ B-7g, □ P-3d; ▲ P-5e (Diagram 1)

Black's second move, ▲ P-5f, is a way of playing popular with Ranging Rook fans.

Against this ▲ P-5f White can defend with □ P-5d, and indeed this is more commonly played.

But the □ P-3d here is also possible and then Black plays ▲ P-5e. This pawn on 5e occupies a splendid vanguard position and this now means that Black will probably gain ascendancy in the centre.

Moves from Diagram 1:

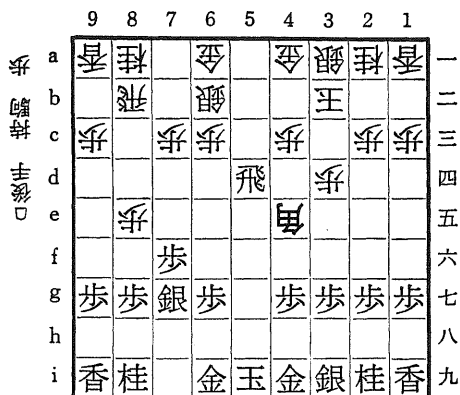
□ S-6b; ▲ R-5h, □ K-4b; ▲ S-6h, □ K-3b (Diagram 2)

位を確保したら持久戦

①位
を取ったら位の確保で▲5八飛と中飛車にして5筋の位を確保します。しかし▲5五歩を位だという認識がなく前講同様飛先の歩を交換しようとする。第2図から▲5四歩と突けば最早戦闘で、以下△同歩、▲同飛から玉頭に回る手を狙ってもそこで△7七角成があります。

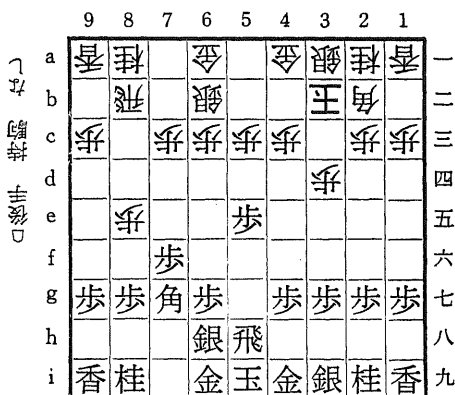
▲先手 持駒 角歩

(参考1図は△4五角まで)



Reference Diagram 1

(再掲第2図は△3二五まで)



Repeat Diagram 2

▲先手 持駒 なし

以下▲7七同銀と角交換し、次に△4五角(参考1図)と打たれると、▲3四飛を消された上に、2七と6七の両方の角成りがあってこれは先手の大失敗。そこで今度は角道を止めて指してみます。
再掲第2図からの指し手
▲6六歩 △5二金右 ▲6七銀
△4二銀 ▲4八玉 △7四歩
▲3八玉(第3図)

Maintaining a vanguard pawn means a slow game

Having created a vanguard pawn, Black maintains it by centralising his rook with ▲ R-5h, and so maintains his control of the fifth file. If, not appreciating that the pawn on 5e is a vanguard pawn, he tries exchanging the pawns in front of his rook, as in the previous lecture, by playing ▲ P-5d in Diagram 2, it will lead to very early fighting. After △ Px5d; ▲ Rx5d, even though Black is aiming to swing his rook across to the head of the white king, White can play △ Bx7g+.

The bishop exchange is completed with ▲ Sx7g and then White is able to play △ B*4e (Reference Diagram 1). Not only does this prevent ▲ Rx3d, but he also has two ways of promoting his bishop, on 2g and 6g. This is a great failure for Black. We shall therefore now try blocking the bishop's diagonal.

Moves from Repeat Diagram 2:

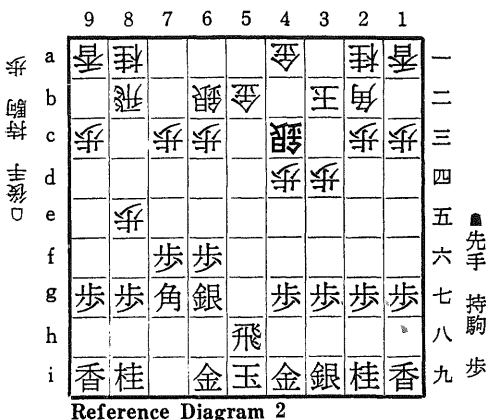
- ▲ P-6f, △ G6a-5b; ▲ S-6g, △ S-4b;
- ▲ K-4h, △ P-7d; ▲ K-3h (Diagram 3)

(第3図は▲3八玉まで)



3図のように▲5五歩で後手の角道を止めて進展を制し、位を確保して持久戦に持ち込むのが位を取った後の正しい方針です。ここで前述同様、角交換がないので、歩交換をしたらどうでしょう。第3図に至る手順中、▲4八玉で▲5四歩と交換に行けば△同歩、▲同飛、△4四歩、▲5八飛、△4三銀(参考2図)と進行します。

(参考2図は△4三銀まで)



先手は無事歩を交換できたように見えますが、両者の手の損得を数えると、先手は六歩、後手十歩と先手が手損。更に後手の右銀が△5三銀と進出可能な形になっています。先手は、別段歩交換せずとも▲5六銀の好形に組めるので、この交換は手数をかけた上に位を失っただけです。つまり、位は交換するものではないのです。

The correct policy once the vanguard pawn has been created is to block White's bishop diagonal with the pawn on 5e, as in Diagram 3, in order to restrict White's development, and to move into a slow game while maintaining the vanguard pawn. What happens now if the pawn is exchanged, since the bishops will not be exchanged as they were before? In the sequence up to Diagram 3, if Black plays ▲ P-5d instead of ▲ K-4h, the game will proceed △ Px5d; ▲ Rx5d, △ P-4d; ▲ R-5h, △ S-4c (Reference Diagram 2).

Black seems to have been able to swap the pawn off safely, but if we count the gain or loss of tempi by both players, Black has effectively made six moves to White's ten, so that Black has lost four tempi. Moreover, a situation has come about whereby White's right-side silver now has the possibility of moving out to 5c. So long as Black does not deliberately exchange the pawn he can develop in good shape with ▲ S-5f—yet to make the exchange takes a lot of moves and loses the vanguard pawn. In short: a vanguard pawn should not be exchanged.

(第4図は□3三桂まで)

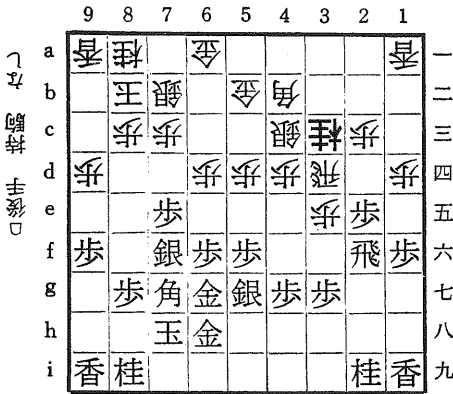


Diagram 4

(第5図は□4五歩まで)

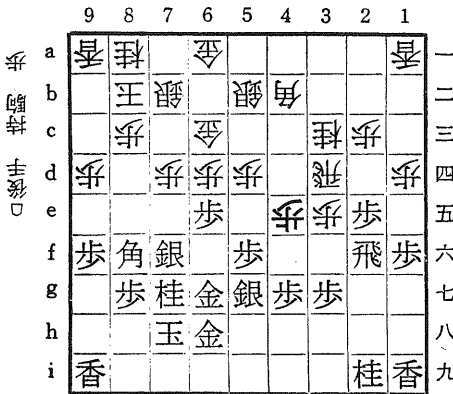


Diagram 5

位の放棄に条件がある

第4図は居飛車対振り飛車の序盤戦で先手は今、玉頭位取りで対抗しています。

第4図からの指し手①

- 8六角
- 5二銀
- 6五歩
- 6三金
- 7四歩
- 4五歩 (第5図)
- 7七桂
- 同歩

すぐに■8六角と出て、■7七桂と跳ねて6筋を狙っても■7五歩があるため角道を通すには■7四歩と捨てなければなりません。しかし、折角の位を捨ててまで■6五歩と攻めても、後手に□4五歩までと固めて待たれていると、以下■6四歩、□同金、■6五歩には□7五金(参考3図)と出られ突き捨てた■7四歩が逆用され玉頭が危険になります。

The conditions for abandoning a vanguard pawn

Diagram 4 shows a Static Rook versus Ranging Rook opening. Black is now resisting with the King's Head Vanguard Pawn.

Moves from Diagram 4: —①

- B-8f, □ G-6c; ■ N-7g, □ S-5b;
- P-7d, □ Px7d; ■ P-6e, □ P-4e (Diagram 5)

If Black plays ■ B-8f immediately and brings up his knight with ■ N-7g, aiming at the sixth file, he still has a pawn on 7e, so that he has to sacrifice it with ■ P-7d in order to open up his bishop's diagonal. However, even if he then attacks with ■ P-6e and sacrifices the vanguard position he has carefully built up, White can play a waiting game and solidify his position with □ P-4e. Then against ■ Px6d, □ Gx6d; ■ P*6e White can move his gold forward with □ G-7e (Reference Diagram 3): the sacrificed pawn will be turned to his own advantage, threatening the head of Black's king

(参考3図は□7五金まで)



Reference Diagram 3

(第6図は▲8五歩まで)



Diagram 6

このような攻めは、どうしても位を捨ててしまう結果になるので、余程良い条件が整っていないければなりません。ゆえに、第4図からは次のように指すのが普通です。

第4図からの指し手②

▲8六歩

□6三金

▲8五歩

(第6図)

筋の位を取れば、8筋の歩を突けるのは先手の権利です。
先手の▲7五歩、この位があるために後手の□8一桂が捌けないのが大きいのです。

⑦

第6図からは、先手には▲6五歩から▲6六銀など、有効な手が多数あり手に困りません。大事な位は簡単に交換したり、捨てたりしないことです。

Since such attacks end up by abandoning the vanguard position, there must be very good pre-conditions. The usual way to play from Diagram 4 is therefore as follows.

Moves from Diagram 4: —②

▲ P-8f, □ G-6c; ▲ P-8e (Diagram 6)

If Black has got a vanguard pawn on the 7-file, pushing the pawn on the 8-file is his privilege.

Because Black has got this vanguard pawn, on 7e, White's knight on 8a cannot develop, which is important.

After Diagram 6 Black will not be stuck for a move: he has several powerful moves such as ▲ P-6e then ▲ S-6f. A major vanguard pawn should not be swapped off, or sacrificed, without a reason.

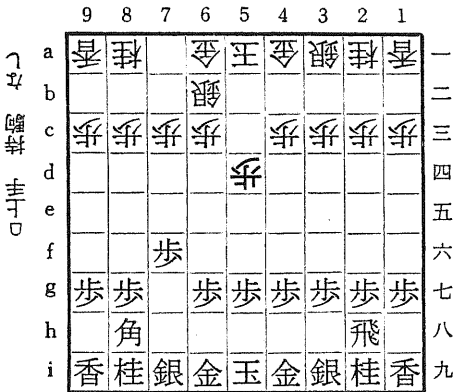
■ 第三講 II ■ 4五歩位取りの周辺

二枚落ちの位取り ①

取りと言えど誰れでも思い浮かべるのが、二枚落ちの「■ 4五歩位取り」でしょう。しかし、なぜ■ 4五歩を突くのかを正しく理解している人は少なく、逆に言えば、これを正しく知れば二枚落ちは卒業とさえ言えるのです。

■ 下手 持駒 なし

(途中1図は□ 5四歩まで)



Intermediate Diagram 1

(第1図は■ 4五歩まで)



Diagram 1

⑤

ず第一に、下手の角筋を3三まで通すために上手に□ 4四歩と突かれるのを拒否します。上手が□ 4四歩にするには□ 5三銀が必要ですが、■ 4五歩と突くためにこれは実現しません。

■ 下手 持駒 なし

- 第1図に至る指し手
- 6二銀
 - 7六歩
 - (途中1図)
 - 4六歩
 - 5四歩
 - 4五歩 (第1図)
 - 5三銀

LECTURE 3: The significance of a vanguard pawn on 4e
VANGUARD PAWNS IN TWO-PIECE GAMES—①

When we are speaking of vanguard pawns, the one that most readily springs to mind is probably the vanguard pawn resulting from ■ P-4e in the two-piece openings. But few people really understand why the pawn is pushed to 4e, and indeed it can be said that if you do understand this properly you have already graduated from two pieces.

Moves to Diagram 1:

- S-6b; ■ P-7f, □ P-5d (Intermediate Diagram 1);
- P-4f, □ S-5c; ■ P-4e (Diagram 1)

Because Black has already opened up his bishop's diagonal as far as 3c, he first denies White the pawn push □ P-4d. If White still intends to play □ P-4d he has to play □ S-5c, but once Black has played ■ P-4e that plan will no longer materialize.

(第2図は■4七銀まで)



第1図からの指し手
 □ 6 二金 ■ 3 六歩
 ■ 4 八銀 □ 5 二玉 ■ 4 七銀

(第2図)
 上 手に□4四歩と突かれないためには、■4五歩は急務ですが、■3五歩は■4五歩さえ確保できれば権利のようなものです。ゆえに■3六歩と一つ突きます。

■ 下手 持駒 なし

(参考1図は□5五歩まで)



そして次に■3五歩より先に■4八銀から■4七銀と上つて位を確保する方を優先します。下手が■4八銀ですぐに■3五歩と突けば、上手は□5五歩(参考1図)と突いて紛れにいく手段がありません。

こうなった形は、下手が■4五歩と突いた時にすぐ、□5五歩と突くのと違ってやや面倒になります。

■ 下手 持駒 なし

Moves from Diagram 1:

□ G-6b; ■ P-3f, □ G-3b; ■ S-4h, □ K-5b;

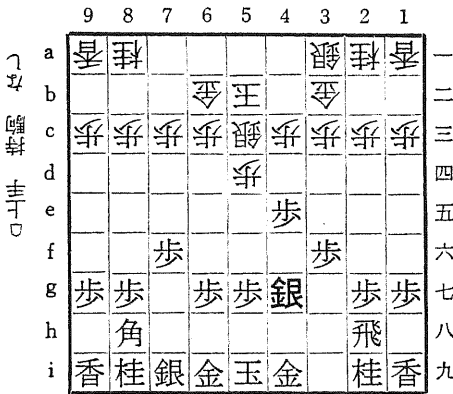
■ S-4g (Diagram 2)

In order not to let White play □ P-4d, Black must hurry to play ■ P-4e; but once he can maintain the pawn on 4e, ■ P-3e will be his privilege. He therefore goes one step towards this with ■ P-3f.

Next, maintaining the vanguard position with ■ S-4h then ■ S-4g takes priority over ■ P-3e. If Black, instead of ■ S-4h, does play ■ P-3e immediately, White will play □ P-5e (Reference Diagram 1) and take the chance to cause confusion.

This position differs from the one where White plays □ P-5e immediately after Black has played ■ P-4e, and it can be rather awkward.

(再掲第2図は▲4七銀まで)



Repeat Diagram 2

(下)

手は▲4五歩の位が確保できて初めて歩交換に行きます。

■下手 持駒 なし

上手の金銀を固定する

再掲第2図からの指し手

- 6四歩 ■ 3五歩 ○ 2二銀
- 3八飛 ○ 7四歩 ■ 3四歩
- 同歩 ■ 同飛 ○ 3三歩
- 3六飛 (第3図)

(第3図は▲3六飛まで)

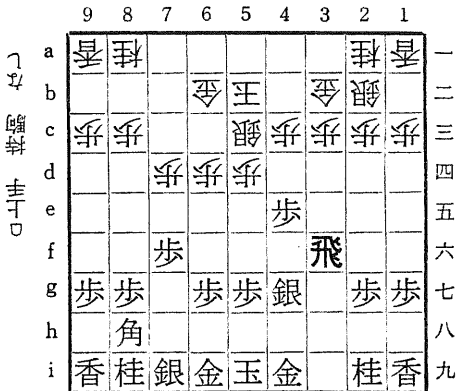


Diagram 3

■下手 持駒 歩

第3図となれば、上手の左の金銀が動けず位取りは成功です。ゆえに上手は機を見てこの金銀を動かそうとする訳ですが、下手に壁銀(○2二銀)がひどい形という認識がなければ、この銀に働かれても平気でいて紛れてしまうのです。

第2図からの手順中、■3八飛で▲4六銀と上った場合には、上手は○2四歩(第4図)と突くことがあります。

Tying up White's gold and silver

Moves from Repeat Diagram 2:

- P-6d; ■ P-3e, ○ S-2b; ■ R-3h, ○ P-7d;
- P-3d, ○ Px3d; ■ Rx3d, ○ P*3c; ■ R-3f (Diagram 3)

Black, having been able to maintain his vanguard pawn on 4e, eventually proceeds to swap off pawns.

In Diagram 3 White's left-side gold and silver cannot move and the vanguard pawn has succeeded. White will therefore be looking for a chance to get these generals moving. But if Black does not appreciate that the wall silver (the silver on 2b) is horrible shape and if he unwittingly allows White to activate this silver, the game will become confused.

In the sequence from Diagram 2, if Black plays ■ S-4f instead of ■ R-3h, White may play ○ P-2d (Diagram 4).

(第4図は□2四歩まで)

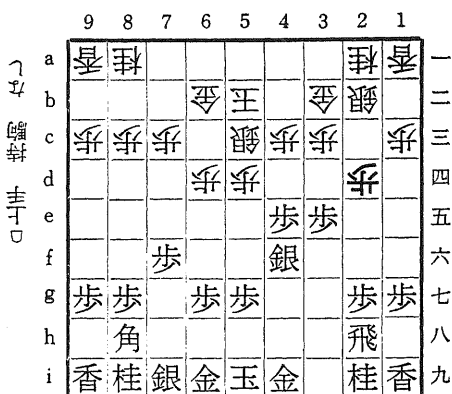
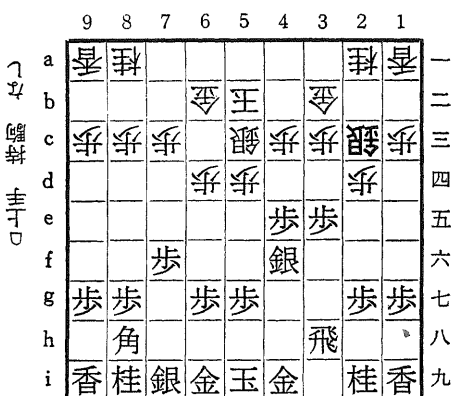


Diagram 4

(参考2図は□2三銀まで)



Reference Diagram 2

ここで手順丸暗記の下手は■3八飛と回り□2三銀(参考2図)と上られハタと困るようです。これでも■3四歩から□同銀なら■同飛と指せばまだしも、殆んどこの下手はこうはせず別の手を指して結局は□2三銀は壁銀でも悪形でもなくなり■4五歩の位取りも喪失してしまいます。では□2四歩にどう指せば金銀が遊ぶようになるでしょうか。

第4図からの指し手
 ■2六歩 □2三銀 ■2五歩
 □同歩 ■同飛 □2四歩
 ■2六飛(第5図)
 手、■2六歩と突くのが好手。□2三銀に■2五歩以下、歩を交換して■2六飛と引きます。これだけで、もう上手の金銀は、クギ付けになつてしまいます。

Black, having memorized the moves by rote, will *then* move his rook across to 3h, letting White play □ S-2c (Reference Diagram 2)—and suddenly he seems to be in trouble. Even so, after ■ P-3d, if □ Sx3d Black plays ■ Rx3d and is just about OK; yet most Black players would not do this, but would play some other move and in the end the silver on 2c would be neither a wall silver nor bad shape, and the vanguard position created by the pawn on 4e will be forfeited. So, how should Black play against □ P-2d so as to make the gold and silver 'dle?

Moves from Diagram 4:

■ P-2f, □ S-2c; ■ P-2e, □ Px2e;

■ Rx2e, □ P*2d; ■ R-2f (Diagram 5)

Black's best move is ■ P-2f. After □ S-2c he exchanges pawns with ■ P-2e etc. and pulls his rook back with ■ R-2f. This alone has already pinned down White's gold and silver.

(第5図は▲2六飛まで)

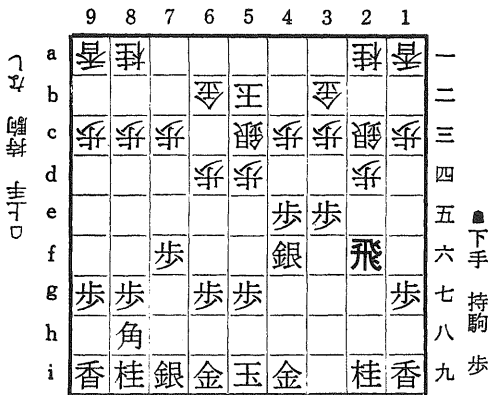


Diagram 5

その理由は、下手から▲2二歩が打てるため、△4二金と玉の方へ寄ることができず、又、下手が中央方面で攻めている時、いいタイミングで▲2二歩を打てば△同金の形がソツポになり壁金の悪形になるからです。これも▲4五歩の位の威力に他なりません。

寄るに寄れない上手金

第5図からの指し手

△7四歩 ▲3七桂 △6三金

▲3四歩 △同銀 ▲2四飛

△2二歩 ▲2六飛(第6図)

(更)に悪形にしようとするれば▲3七桂から▲3四歩の手筋があり、△同

銀に▲2四飛の時に、銀を助けるため△2二歩と受け、第6図以下△2三銀、▲2四歩、△1二銀と引かねばなりません。

(第6図は▲2六飛まで)



Diagram 6

White's gold is in a straitjacket

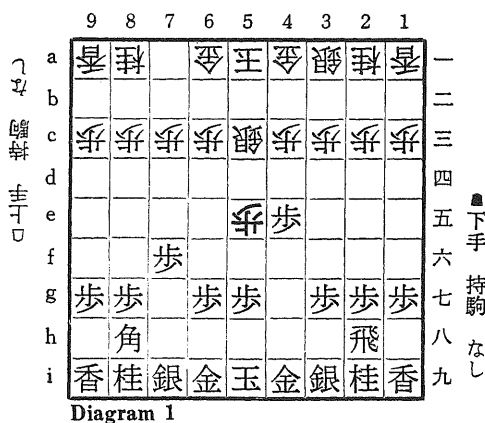
The reason is, White cannot move his gold towards his king with △ G-4b because then Black can play ▲ P*2b. Moreover, if Black attacks in the centre, at the right moment he can play ▲ P*2b, forcing the gold the wrong way with △ Gx2b and giving it the bad shape of a wall gold. All of this reflects the power of the vanguard pawn on 4e.

Moves from Diagram 5:

△ P-7d; ▲ N-3g, △ G-6c, ▲ P-3d, △ Sx3d
▲ Rx2d, △ P*2b; ▲ R-2f (Diagram 6)

If Black wishes to make White's shape worse he has the tesuji of ▲ P-3d after ▲ N-3g, and against △ Sx3d he plays ▲ Rx2d. Then to safeguard his silver White defends with △ P*2b but after Diagram 6 he must move it back with △ S-2c; ▲ P*2d, △ S-1b.

(第1図は△5五歩まで)

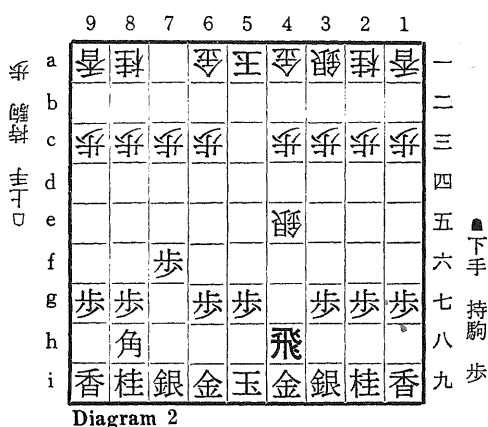


【前】
講のように▲4五歩の位取りは上手の金銀をクギ付けにする大変な威力があります。そこで上手も紛れの手段として▲4五歩の時、△5五歩(第1図)と突く手があります。もつともこの手は無理筋なのです。

二枚落ちの位取り②

■第四講 定跡丸暗記の欠陥

(第2図は▲4八飛まで)



【初】
しかし、普通の定跡から外れるのを極端に恐れる下手や、▲4五歩の位の意味を体得していない下手には有効手です。第1図からの指し手
▲5五同角 △5四銀 ▲8八角
△4五銀 ▲4八飛(第2図)
手、▲4八飛から▲3八銀以下5五の歩を取りに行く手もあります。がここは▲5五同角が良いでしょう。

LECTURE 4: The disadvantage of memorizing joseki VANGUARD PAWNS IN TWO-PIECE OPENINGS—②

As shown in the previous lecture, the vanguard pawn on 4e has the enormous power to tie down White's gold and silver. White, therefore, may try △ P-5e (Diagram 1) as a confusing move when Black plays ▲ P-4e. But actually this is an unreasonable move.

It is, however, a powerful move against weaker players who cringe whenever White diverges from joseki, or against weaker players who have not fully understood the meaning of the vanguard pawn on 4e.

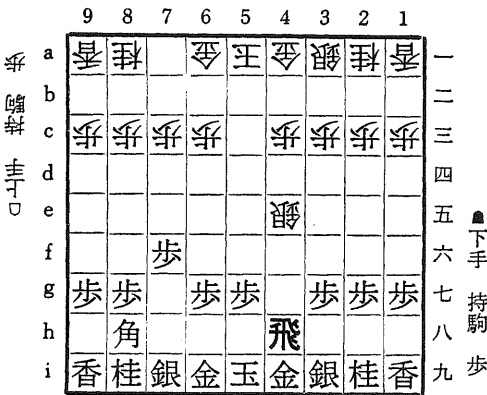
Moves from Diagram 1:

▲ Bx5e, △ S-5d; ▲ B-8h, △ Sx4e;

▲ R-4h (Diagram 2)

▲ Bx5e is probably best here but Black can also proceed to capture the pawn on 5e with, first, ▲ R-4h, then ▲ S-3h etc.

(再掲第2図は▲4八飛まで)



Repeat Diagram 2

(第3図は▲7五歩まで)



Diagram 3

If White plays □ S-5d

Moves from Repeat Diagram 2: — ①

□ S-5d; ▲ P-5f, □ S-4b; ▲ P-5e, □ S-6e;

▲ P-7e (Diagram 3)

In Diagram 2 White has two ways to play: to pull back the silver to 3d or to 5d.

First, □ S-5d. Black fearlessly plays ▲ P-5f and after □ S-4b plays ▲ P-5e then ▲ P-7e, attacking White's silver with a silver-pincer formation.

You may feel anxious about enticing in White's silver, but if you recall the proverb we have already studied, about not fearing pieces that are not supported by pawns, I am sure you will be able to play this with confidence.

第2図から上手は、銀を□5四銀と□3四銀へ引く二つの指し方があります。

(第3図)

再掲第2図からの指し手①
 □5四銀 ▲5六歩 □4二銀
 ▲5五歩 □6五銀 ▲7五歩

上手、□5四銀の手順

まず、□5四銀ですが、下手は恐れずに▲5六歩と突き、□4二銀の受けに▲5五歩から▲7五歩と突いて銀バサミの形で上手の銀を攻めます。
 上手の銀を呼び込むだけに怖い感じがするかもしれませんが、前に学んだ「歩の効かない駒は怖くない」という格言を思い起こせば、ここは自信をもって指せるはずですよ。

(途中1図は▲7八金まで)



Intermediate Diagram 1

(第4図は▲5四歩まで)



Diagram 4

Moves from Diagram 3:

△P-7d; ▲P-6f, △S-7f; ▲G-7h (Intermediate Diagram 1),

△S-8e; ▲P-8f, △Sx8f; ▲P-5d (Diagram 4)

The only place where White's pawn in hand is effective is 5f, but this will be no problem for Black because of ▲G4i-5h. With △P-7d White is trying somehow to make his pawn in hand more effective.

Then Black again entices in the silver with ▲P-6f and after △S-7f he plays ▲G-7h. As he is next aiming at a silver pincer with ▲P-8f the white silver has no option but to run away. But after Diagram 4 Black has either ▲P-5c+ or ▲P*8b and White is in a hopeless situation.

We have digressed somewhat from the subject of vanguard pawns, but when there is a silver on 5d to be attacked by pawns, and not a gold, if Black does not even think about being afraid White will quite at a loss as to what to do.

(上)

手の歩の効く場所は△5六歩だけです、それは▲5八金右で問題ありません。△7四歩は何とか歩を効かそうとした手。

(第4図)

第3図からの指し手
 □7四歩 ▲6六歩
 ▲7八金(途中1図)
 ▲8六歩 □同 銀
 ▲5四歩
 □7六銀
 □8五銀

そこで更に▲6六歩と呼び込み、△7六銀に▲7八金で、次の▲8六歩の銀バサミを狙えば、上手の銀は逃げるだけです。第4図以下▲5三歩成や▲8二歩があつて上手は処置なしです。
 位のテーマから多少外れましたが、△5四銀は金と違って歩で狙われてしまうので、下手が怖いとさえ思わなければ逆に上手はどうにもなりません。

(第5図は○5三銀まで)

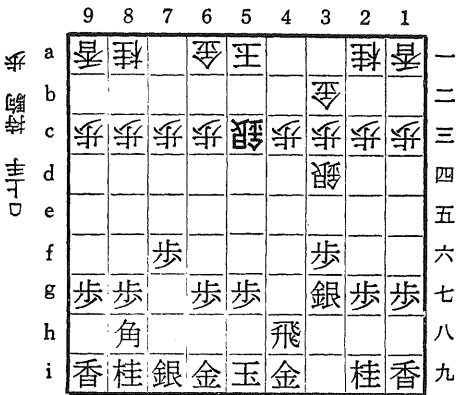


Diagram 5

き。上手はその間○3二金から○5三銀と上ります。

●今
度は○3四銀。これには●3六歩から右銀を繰り出すのが自然な動き。

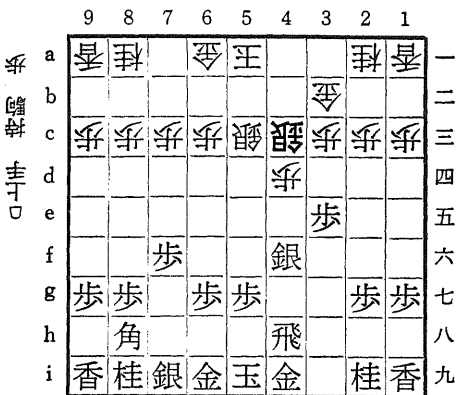
上手、○3四銀の手順

第2図からの指し手②

○3四銀 ●3六歩
●3八銀 ○3二金
○5三銀 (第5図)
●3七銀
○4二銀

●下手 持駒 歩

(参考1図は○4三銀まで)



Reference Diagram 1

第5図の局面で、なぜ下手が●4五歩と突いておいたか理解していれば、次の一手は逃がしませんが、これを知らない下手なら、次に●4六銀と出て、○4四歩、●3五歩、○4三銀(参考1図)という進行になります。これと第6図を比較すれば、この方が上手の金銀は一杯に働いており、二枚落ちの力を考えれば、下手容易でないことが解るはずでです。

●下手 持駒 歩

If White plays ○S-3d

Moves from Diagram 2: —②

○S-3d; ●P-3f, ○S-4b; ●S-3h, ○G-3b;

●S-3g, ○S-5c (Diagram 5)

Now ○S-3d. The natural moves against this are to push with ●P-3f then to bring up the right-side silver. White meanwhile plays ○G-3b then moves up his silver with ○S-5c.

In the position of Diagram 5, if you have understood why Black played ●P-4e you will not overlook the next move. But if you are one of those who have not understood, the game will proceed with ●S-4f then ○P-4d; ●P-3e, ○S-4c (Reference Diagram 1). Comparing this with Diagram 6, you will no doubt see how in this case White's gold and silvers are working fully and that, in view of the difference in strength implied by the two-piece handicap, the game will not be easy for Black.

(第6図は▲5八金右まで)

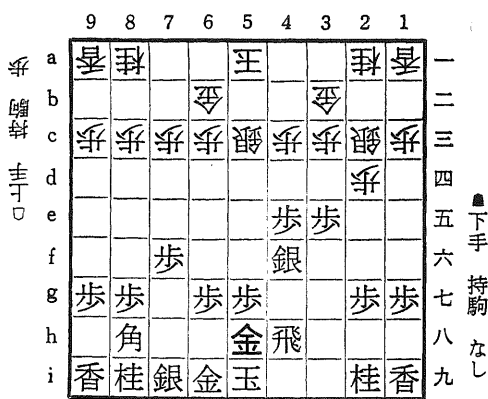


Diagram 6

第5図からの指し手
 ▲4五歩 □6二金 ▲4六銀
 □2四歩 ▲3五歩 □2三銀
 ▲5八金右 (第6図)
 度 ▲4五歩と位を取り、次に ▲4六銀と出れば、上手は □2四歩から □2三銀と玉から離れて引かねばならず、下手の角が、依然ニラミをきかせて威力のある形です。

(第7図は□6三銀まで)



Diagram 7

もう一例として □6三銀 (第7図) の形で次に ▲4五歩から ▲4八銀なら □5四銀で歩を取られると懸念する下手がいま。しかし ▲4五歩は □4四歩と角道封鎖を拒否するのであって、今上手は □4四歩とできませんから、すぐに ▲3六歩から ▲3五歩で上手の金銀をクギ付けにし、それから ▲4八銀で十分なのです。二枚落ちでは位の威力を認識して下さい。

Moves from Diagram 5:

- ▲P*4e, □G-6b; ▲S-4f, □P-2d;
- ▲P-3e, □S-2c; ▲G4i-5h (Diagram 6)

Again Black creates a vanguard pawn with ▲P*4e and when he subsequently brings up his silver with ▲S-4f, White has to play □P-2d and then has to pull his silver away from his king with □S-2c. Black's bishop is now able to exert its power because it has been allowed to maintain its long-range penetration.

By way of another example, in the position after □S-6c (Diagram 7), there may be players who would feel misgivings about playing ▲P-4e then ▲S-4h as White can capture the pawn with □S-5d. In fact ▲P-4e is to deny White the chance to block the bishop diagonal with □P-4d, but as White cannot play □P-4d here anyway, it is sufficient for Black to play ▲P-3f immediately then ▲P-3e, to tie down White's gold and silver, followed by ▲S-4h. In two-piece games one can really appreciate the power of a vanguard pawn.

■ 第五講 II 玉頭位取りの進行

厚い方へ位を張れ

(第1図は△5二金左まで)

1図は、先手居飛車対後手四間飛車の序盤戦。これから先手側には色々な作戦が採れますが、今まで何回か見てきた玉頭位取り作戦は、どのように進めて行くのか見てみましょう。まず、どこに位を張るかということです。

■ 先手 持駒 なし

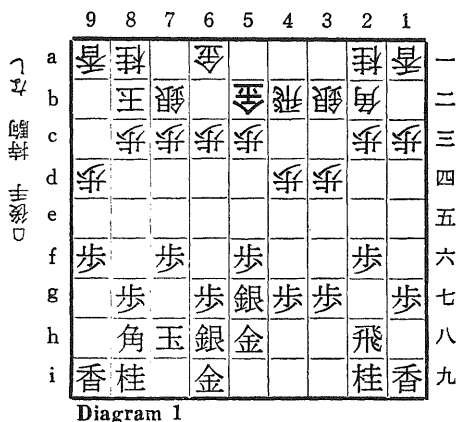


Diagram 1

(第2図は■7六銀まで)

び過ぎのように見えても、この形からは■7五歩が正着です。後手が△6四歩、■7七銀、△6三金と位を奪回にきても、■7六銀と上って位は確保できます。

■ 先手 持駒 なし



Diagram 2

- 第1図からの指し手
- 7五歩
 - △ 4三銀
 - △ 4五歩
 - 2五歩
 - 7六銀 (第2図)
 - 7七銀
 - △ 3三角

LECTURE 5: The king's head vanguard pawn

BUILD VANGUARD PAWNS FROM A POSITION OF STRENGTH

Diagram 1 is an opening between Black's Static Rook and White's Fourth-file Ranging Rook. There are several strategies that can be adopted by Black from here, but let us consider how the King's Head Vanguard Pawn strategy, which has been popular recently, proceeds. First, where does Black position his vanguard pawn?

Moves from Diagram 1:

- P-7e, △ S-4c; ■ S-7g, △ P-4e;
- P-2e, △ B-3c; ■ S-7f (Diagram 2)

Although it seems overextended in this position, the pawn push to 7e is the correct move. Even if White tries to knock out the vanguard pawn with △ P-6d; ■ S-7g, △ G-6c, Black can move his silver up with ■ S-7f and maintain the pawn in its outpost.

(途中1図は▲4八飛まで)



Intermediate Diagram 1

そこで後手は先手の角道が止まった瞬間に△4三銀から△4五歩と7筋の代償に4筋に手段を求めます。

第2図からの指し手

▲4八飛 (途中1図)

△4四銀 ▲6六歩 △5四歩

△5五歩 ▲同歩 △同銀

▲5六歩 △4四銀 (第3図)

(第3図は△4四銀まで)



Diagram 3

交換すると▲2四歩と飛先を破って行く手があるので、△4四銀と上ります。次いで先手は▲6六歩と徐々に盛り上げていきます。銀が7六にいれば6筋と8筋の歩が突けるのは先手の権利みたいなものですが、注意しなければならぬことは、位取り作戦の理想形、いわゆる完成図までには非常に手数がかかることです。

Then, after △S-4c, as soon as the bishop's diagonal is blocked White plays △P-4e, to seek counterplay on the 4-file in compensation for the 7-file.

Moves from Diagram 2:

△S-4d; ▲P-6f, △P-5d; ▲R-4h (Intermediate Diagram 1)
△P-5e; ▲Px5e, △Sx5e; ▲P*5f, △S-4d (Diagram 3)

Once bishops are exchanged Black will be able to play ▲P-2d to break in front of his rook. White therefore plays △S-4d. Then Black gradually expands his position with ▲P-6f. If he has a silver on 7f, pushing the pawns on the 6 and 8-files is his privilege; but one thing he must note is that it takes a considerable number of moves to reach what we call 'the final position' — the ideal shape — of a vanguard-pawn opening.

(再掲途中1図は▲4八飛まで)



Repeat Int. Diagram 1

(参考1図は▲8五歩まで)



Reference Diagram 1

Choose the right direction of play for the vanguard pawn

Put it another way: so long as the position is still incomplete, it is dangerous to challenge the opponent to a fight. In this connection, ▲R-4h in Intermediate Diagram 1 is a purely defensive move but at least Black is avoiding a fight until his vanguard-pawn position is complete. The meek exchange of pawns on the 5-file is a loss for Black but in this case patience is called for.

If, in compensation, he can develop as in Reference Diagram 1, he can, however, respond to any attack, no matter how strong. The trick in the vanguard-pawn openings is to adopt an attitude like that in Bear-in-the-hole openings where one plays quietly until development is complete and then refuses to give way.

So, an absolute condition for a vanguard pawn is that it must be advanced from a position of strength. For that reason, ▲P-7e in Diagram 4 is no good, for all it is a vanguard pawn.

位の張り方を間違うな

逆に言えば未完成のうちに急戦を挑まれ戦いになるのは危険です。その意味で途中1図の▲4八飛は守り一方の手ですが、ともかく位取りの完成まで戦いを避けたものです。

5筋の歩をスナナリ交換されるのは損ですが、この場合は辛抱です。

その代わり、参考1図のように組み上ったら逆にどんな強い戦いにも応じられます。穴熊戦法と同じで、組み上るまではおとなしく、完成したらもう許さないという態度が位取りのコツです。

さて位取りの絶対条件として、厚みのある方へ位を張らなければなりません。その意味では、同じ位取りでも第4図の▲7五歩はいけません。

(第4図は▲7五歩まで)

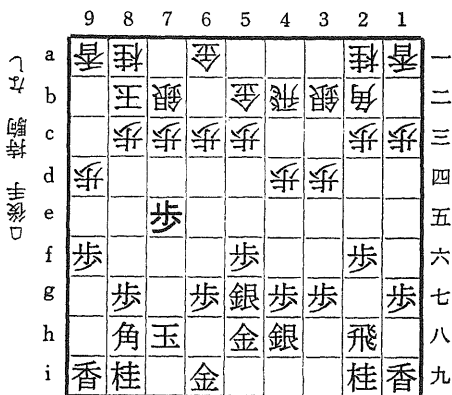


Diagram 4

(第5図は□8三銀まで)

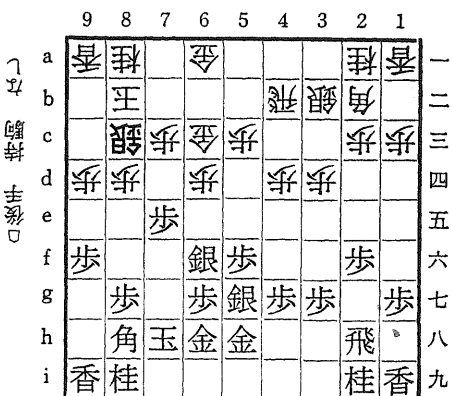


Diagram 5

Moves from Diagram 4:

△P-6d; ▲G6i-6h, △G-6c; ▲S-6f, △P-8d;

▲S4h-5g, △S-8c (Diagram 5)

When Black moves his left-side silver to 5g it is essentially for the purpose of a quick attack, with ▲P-3f, aiming at ▲P-3e to go straight into the middle-game or at a climbing silver with ▲S-3g. To use it instead, in this position, to move into a vanguard pawn opening makes the silver on 4h a very inefficient piece.

If White tries to knock out the vanguard pawn with △P-6d then △G-6c, Black is forced into the bad shape of ▲S-6f to defend the pawn. Moreover, after White plays △P-8d and △S-8c he is threatening to switch his rook across next with △R-7b, so that Black has no option but to defend by piling bad shape on top of bad shape, by advancing his gold with ▲G-7g and ▲G-7f. This is a strategical mistake and is due to neglecting to advance the vanguard pawn from a position of strength.

第4図からの指し手

□6四歩

▲6六銀

□8三銀 (第5図)

▲6八金直

□6三金

後手が□6四歩から□6三金と、位を奪回にくれば、位を守るためには▲6六銀の悪形にならざるをえません。

更に、□8四歩から□8三銀で次に□

先手の▲5七銀左という手は、本来は▲3六歩と突き、▲3五歩の突っ掛けや▲3七銀の棒銀を狙う急戦の手です。それをこの形から位を取りにくくと▲4八銀が働きの悪い駒になります。

▲先手 持駒 なし

7二飛の転回を見せられると先手は、▲7七金から▲7六金と駒を進め、悪形の上に更に悪形を重ねた姿で守るよりありません。これは作戦のミスで、位は厚い方に張ることをなおざりにした結果です。

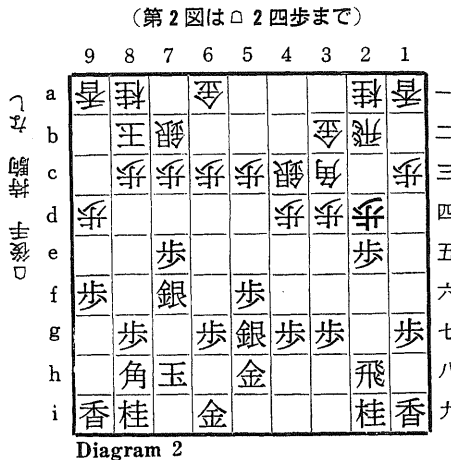
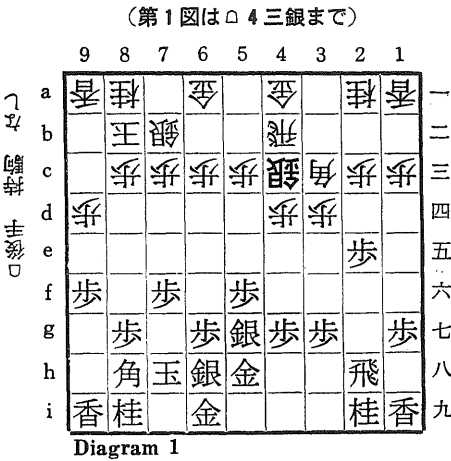
▲先手 持駒 なし

第六講 攻撃と迎撃の原則

位取りには急戦

取り作戦では持久戦になればなる程位の威力が生きることを述べましたが、逆に位を取られた方は急戦を仕掛けた方が良くになります。第1図は前講とよく似た序盤戦ですが、先手側の飛先の歩が2五に伸びています。

■先手 持駒 なし



手は■2五歩を保留していたのは向飛車に転じて△3二金と逆に上り、△2四歩と振り飛車側からの急戦を回避したのです。しかし第2図となつては戦いに突入するのは必至です。

■先手 持駒 なし

第1図からの指し手
 ■7五歩 △2二飛
 △3二金 ■7六銀
 (第2図)
 ■7七銀
 △2四歩

LECTURE 6: The basic principle of attack and counterattack AGAINST A VANGUARD PAWN: ATTACK EARLY

The more a vanguard-pawn opening leads to a slow game, the more vibrant becomes the power of the pawn, as we have seen. But conversely the side that has allowed the vanguard pawn will do better out of an early fight. Diagram 1 shows an opening very similar to the one in the previous lecture, but here Black has advanced his rook pawn to 2e.

Moves from Diagram 1:

■P-7e, △R-2b; ■S-7g, △G-3b.

■S-7f, △P-2d (Diagram 2)

The reason Black defers ■P-2e is to avoid a quick attack by the Ranging Rook side with △P-2d after switching to an opposing rook and moving across his gold the other way with △G-3b. But if he proceeds to Diagram 2 Black will be plunging into a desperate fight.

(第3図は○4五歩まで)

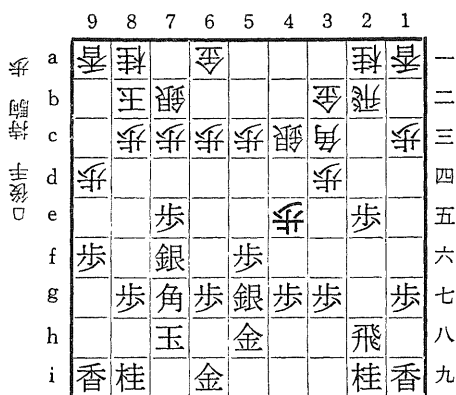


Diagram 3

(第4図は○2七歩まで)

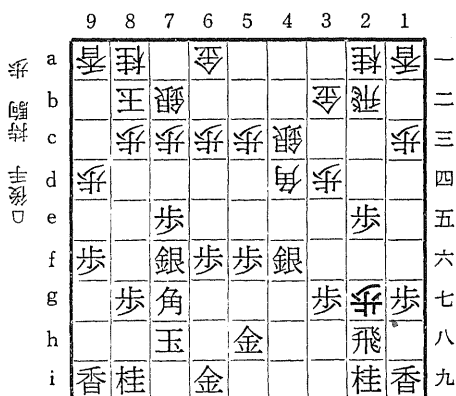


Diagram 4

Moves from Diagram 2:

▲Px2d, □Rx2d; ▲P*2e, □R-2b;

▲B-7g, □P-4e (Diagram 3)

After ▲Px2d White aggressively opposes rooks with □Rx2d. If the gold on 3b had been on 5b, ▲Rx2d then ▲R*2b would have worked but in this position Black cannot capture. But even after he consolidates with ▲P*2e he is challenged to a bishop exchange.

Moves from Diagram 3:

▲P-6f, □B-4d; ▲P-4f, □Px4f;

▲Sx4f, □P*2g (Diagram 4)

If Black does exchange bishops, White has □Nx3c and will then be able to capture the black pawn on 2e, or he can play □P-4f; ▲Px4f, □P*2g; ▲Rx2g, □B*5d, forking rook and silver. Black therefore blocks with ▲P-6f.

第2図からの指し手

▲2四同歩 □同飛

□2二飛 ▲7七角

□4五歩

(第3図)

(先)

手の▲2四同歩に強く□同飛とぶつけます。□3二金が□5二金の形なら▲同飛から▲2二飛で良いのですが、この形では取れず一旦は▲2五歩と収めても今度は角交換を迫られます。

▲先手 持駒 なし

第3図からの指し手

▲6六歩 □4四角

□同歩 ▲同銀

□2七歩

(第4図)

(角)

交換すると、後手に□3三桂から先手の▲2五歩を取る手や、□4六歩、▲同歩、□2七歩、▲同飛、□5四角の飛銀両取りがあるので、▲6六歩と止めます。

▲先手 持駒 歩

(再掲第4図は△2七歩まで)



Repeat Diagram 4

(第5図は▲3八玉まで)



Diagram 5

An opportunity for White

But now △B-4d is a good move. Threatened with △P*2f next, Black counterattacks with ▲P-4f, but in Diagram 4, after the drop △P*2g, White's quick attack will succeed. If next ▲Rx2g: △P*2f then △Rx2e; or if ▲R-4h: White smartly pulls his bishop back with △B-3c and again he has the advantage.

Let us look next at the Central Rook with a vanguard pawn on the fifth file. We have already seen this. In Diagram 5 Black has just started to castle with ▲K-3h. The player opposing the vanguard pawn, in compensation for the poor development potential of his pieces, has castled already and so has the plus point that he can bring about a fight at an early stage.

Moves from Diagram 5:

△S-7c; ▲K-2h, △P-7e; ▲Px7e, △S-6d (Diagram 6)

未完成の今がチャンス

しかし、今度は△4四角が好手で次の△2六歩を見せられた先手は、▲4六歩と反撃しますが、△2七歩と打った第4図では後手の急戦は成功です。以下、▲2七同飛なら、△2六歩から△2五飛、又▲4八飛なら、一旦△3三角と引いてこれも後手優勢です。

次

に前にも出た5筋位取りの中飛車を見てみましょう。第5図は、先手が▲3八玉と囲いに入ろうとしたところ。位を取られた方は、駒組の進展性が薄い代わりに早く玉を囲え、早目に戦いを起こすことができる利点があります。

第5図からの指し手
 △7三銀 ▲2八玉 △7五歩
 ▲同歩 △6四銀(第6図)

(第6図は△6四銀まで)

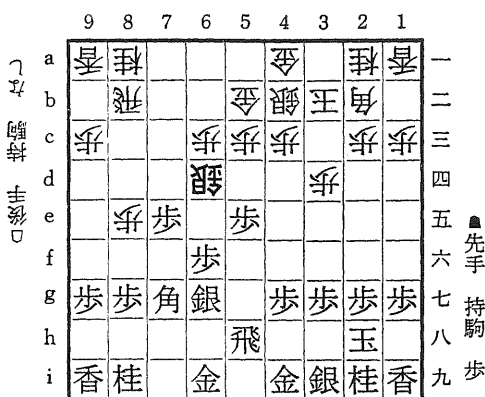


Diagram 6

（後）手にはこれといった進展性がありません。ここは△7三銀から先手の囲いが未完成の今、急戦指向が正しい判断。そこで▲2八玉には、多少難しい手ですが、△7五歩の突き捨てから戦端を開きます。

この手で単に△6四銀と出るのは、▲6五歩、△同銀、▲6八角と引き、次に▲7七桂で銀を殺す手があります。

(第7図は▲5四歩まで)



Diagram 7

又、△8四銀も▲6五歩、△7五歩の時▲6六角とかわし△7六歩、▲7八飛で攻めになります。

第6図からの指し手

▲7四歩 △8四飛 ▲6五歩

△7五銀 ▲5四歩(第7図)

（振）り飛車の手筋、▲7四歩が筋。△7五銀なら▲7三歩成、△同桂、▲7四歩があるので△8四飛と浮きます。

White has no obvious way to develop overall. The correct decision here for him is to move towards a quick attack with △S-7c while Black's castle is still incomplete. After ▲K-2h White has a rather difficult choice, but he begins an edge attack with the pawn sacrifice △P-7e.

If he plays △S-6d instead of this, Black plays ▲P-6e, △Sx6e; ▲B-6h and he can play ▲N-7g next to trap the silver.

As for △S-8d, after ▲P-6e, △P-7e Black sidesteps with ▲B-6f and after △Px7f; ▲R-7h there is no attack.

Moves from Diagram 6:

▲P-7d, △R-8d; ▲P-6e, △S-7e;

▲P-5d (Diagram 7)

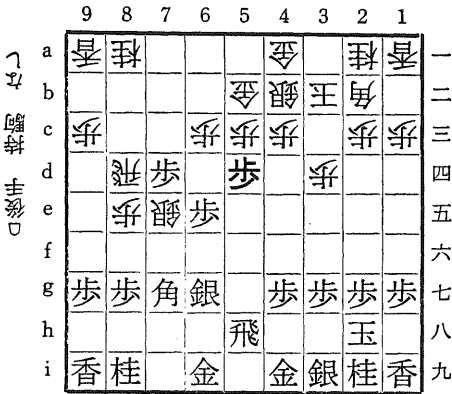
▲P-7d is the Ranging Rook tesuji. If △S-7e: Black has ▲P-7c+, △Nx7c; ▲P*7d, so that White has to move up his rook with △R-8d.

変化も多く難解な将棋

そこで▲6五歩が強烈な反撃。○同銀でも矢張り▲5四歩で、後の▲7七桂が銀に当るので○7五銀ですが、ここで▲5四歩と今まで押えていた角を反撃に使います。第7図以下○7七角成、▲同桂、○5四歩なら▲同飛から次に▲3四飛や▲5五角、又▲4八角を狙いにします。

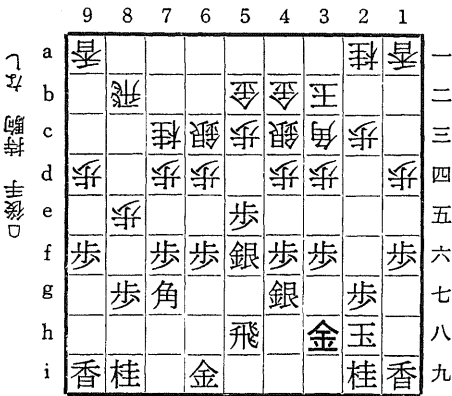
難しい将棋で変化也多過ぎてとても書き切れませんが、位を取られた方が急戦を狙い、位を取った方が迎え撃つという原則は理解できたことと思います。この原則に反して、後手が急戦とせず参考1図のようにボンヤリ組んでいてはいけません。先手陣はのびのびとしており、この局面では後手の作戦負けになっています。

(再掲第7図は▲5四歩まで)



Repeat Diagram 7

(参考1図は▲3八金まで)



Reference Diagram 1

A difficult game with many variations

Then ▲P-6e is a strong counterattack. Even if White plays ○Sx6e, Black can still play ▲P-5d and as a subsequent ▲N-7g will attack the silver, White plays ○S-7e; but now Black uses his hitherto constrained bishop for counterattack with ▲P-5d. If, in Diagram 7, ○Bx7g+; ▲Nx7g, ○Px5d; after ▲Rx5d Black then has ▲Rx3d or ▲B*5e to aim at, or even ▲B*4h.

This is a difficult game with so many variations that they can scarcely all be listed. But the basic principle can, I think, be understood: that the side opposing the vanguard pawn aims at a quick attack and the side with the vanguard pawn counterattacks.

If White goes against this principle and does not play a quick attack, but develops aimlessly as in Reference Diagram 1, he will not fare well. Black builds up his position to such an extent that it is a strategical defeat for White.

■ 第七講 II 居飛車対振り飛車から

玉頭間には山がある ①

(第1図) 1図は、居飛車対振り飛車の対陣です。今、先手の▲3八飛に対し

後手が4二にいた飛車を△3二飛と寄つたところです。

この局面から、すぐ▲3五歩と行くのは悪手です。

▲先手 持駒 なし

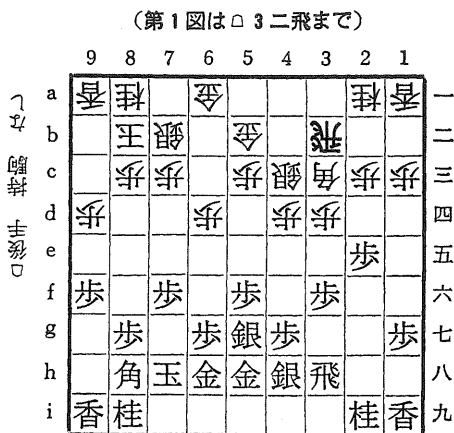


Diagram 1

第1図からの指し手
 ▲3五歩 △同歩
 △2二角 ▲3二飛成 △同銀

(第2図) 車交換は振り飛車有利という格言があります。△2二角と交換を強

要されて先手困ります。この場合先手が悪い理由は先手陣には飛車の打ち込むスキがあるのに後手陣にはないからです。

▲先手 持駒 飛歩



Diagram 2

LECTURE 7: A static rook vs. ranging rook game

THE VANTAGE POINT BETWEEN THE KINGS—①

Diagram 1 is a Static Rook versus Ranging Rook confrontation. Against ▲R-3h by Black, White has just moved his rook, which was on 4b, across to 3b.

In this position, to play ▲P-3e immediately would be a bad move.

Moves from Diagram 1:

▲P-3e, △Px3e; ▲Rx3e, △B-2b;

▲Rx3b+, △Sx3b (Diagram 2).

There is a proverb that says an exchange of rooks favours the Ranging Rook, and by being forced into the exchange, through △B-2b, Black is indeed in trouble. The reason it is bad for Black here is that whilst there are holes in Black's camp where the rook can be dropped, there are none in White's camp.

(第3図は□3二同銀まで)



後手の方に厚い勢力が
この単純な理由の他にも、玉の囲いが
後手の方が堅いということもあり、とも
かく飛車が打てなくては問題外です。
では第3図のような形での飛車交換は
どうでしょう。今度は第1図と違って、
先手側にしても飛車の打ち込みがない訳
ではありません。

▲先手 持駒 飛歩

(途中1図は□4三銀まで)



第3図からの指し手
▲3一飛 ○3九飛
○4三銀 (途中1図)
▲2一飛成
○1九飛成 ▲1一竜
○8四香
(第4図)
手、○3九飛で○3三飛から、無
理に飛車取りに行く手もあります
が、○3九飛と打って置いて、後手は十
分です。

▲先手 持駒 歩

White's bigger sphere of influence

Apart from this straightforward reason there is also the fact that White's castle is more secure, but as the black rook cannot be dropped anyway there is nothing to worry about.

Now how about the exchange of rooks in the position of Diagram 3? Unlike Diagram 1 it cannot be said that Black has nowhere to drop his rook inside White's camp.

Moves from Diagram 3:

▲R*3a, ○R*3i; ▲N-3g, ○S-4c (Intermediate Diagram 1);

▲Rx2a+, ○Rx1i+; ▲+Rx1a, ○L*8d (Diagram 4)

Instead of ○R*3i White also has moves, not very sensible ones, to attack Black's rook, but the drop ○R*3i is satisfactory for White.

(第4図は△8四香まで)



Diagram 4

(参考1図は△7五歩まで)



Reference Diagram 1

先手が▲3七桂と跳ねれば、桂香は先手の方が先に取れますが、形勢は先手が良くなるとは言えません。

第4図のような場合、後手玉が堅いから有利だと簡単に言われますが、後手が良い理由としてもう一つあります。

一寸難しい表現ですが、それは玉頭間の位——つまりその勢力が後手の方が厚いからです。

後手は実際に位を取っている訳ではありませんが、桂香を手にした場合この△8四香や△6五桂、又△7五歩(参考1図)など後手からのみ玉頭からの攻撃が効くからです。つまり、居飛車側が急戦を目ざす形の囲いでは、角道を通さなければならぬ関係上、先手は玉頭を厚くする手段がなく、結局目に見えない位を振り飛車側に取られている訳です。

If Black plays ▲N-3g, he is first to capture knight and lance; but it cannot be said that the position is therefore better for him.

In a case such as Diagram 4, because White's king is more secure, for that reason alone White can be said to have the advantage. But there is another reason why it is better for White.

It is a rather tenuous notion, but it has to do with commanding the heights in the space between both kings—in other words, White's influence there is more significant.

This does not mean White has taken up a vanguard-pawn position. But once both have got a knight and lance in hand, it is only White who can attack the head of the king with moves such as △L*8d and △N*6e, or even △P-7e (Reference Diagram 1). In other words, given that the bishop diagonal has to be kept open when Static Rook is aiming at a quick attack, Black's castle is such that he has no way to reinforce the head of his king and in the end the Ranging Rook side will imperceptibly build up a vanguard position there.

(第5図は▲6五歩まで)

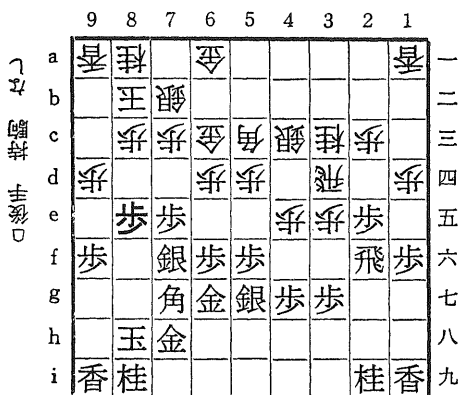


Diagram 5

(第6図)

- ▲同歩 △3六歩 ▲同飛 △同飛
 ▲同歩 △3九飛 ▲4一飛

▲先手 持駒 なし

第5図からの指し手

(二) うした急戦形では先手は右翼の戦いで互角以上にもつていく必要がある、立場を逆転させる意味で考案されたのが第5図の玉頭位取り作戦です。

自慢の手で立場が逆転

(第6図は▲4一飛まで)

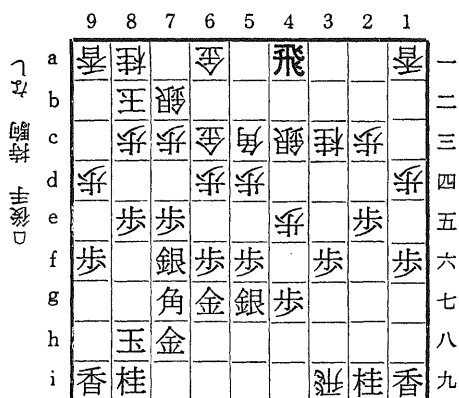


Diagram 6

- ▲5二銀 ▲1一飛成 △2九飛成
 ▲8七香 (第7図)

▲先手 持駒 歩

第6図からの指し手

(後) 手の△3六歩には、強く▲同飛と飛車交換に応じます。後手に△3九飛と打ち込まれますが、先手も▲4一飛と銀取りに打てるのが自慢です。しかもこの自慢はこれだけに止まりません。

Reversing roles with a swagger

In such a quick attack position Black has to get more than his fair share out of the fighting on his right flank, and it is for this reason that, with a view to reversing roles, the King's Head Vanguard Pawn strategy of Diagram 5 has been devised.

Moves from Diagram 5:

- △P-3f; ▲Rx3f, △Rx3f; ▲Px3f, △R*3i;
 ▲R*4a (Diagram 6)

Black responds aggressively to △P-3f by White, by exchanging rooks with ▲Rx3f. White can drop inside the zone with △R*3i, but Black can sit back and admire his ▲R*4a which puts the silver en prise.

And Black's self-gratification will not stop there.

Moves from Diagram 6:

- △S-5b; ▲Rx1a+, △Rx2i+; ▲L*8g (Diagram 7)

(第7図は▲8七香まで)



Diagram 7

第7図からの指し手
 □1九竜 ▲1四竜 □1七角成
 ▲6五歩 (第8図)

取
 った香を、▲8七香と打つ形が絶好。もう一步入った時▲8四歩、△同歩、▲8五歩、△同歩、▲8四歩の厳しいツギ歩攻めの狙いと共に、先手の角が成り込んだ後、△8六桂打を防いだ攻防の香なのです。

(第8図は▲6五歩まで)



Diagram 8

後
 手の□1九竜に歩を補充しつつ△2五桂を防いで▲1四竜。これで二歩になり前述の▲8四歩以下の狙いが残ります。そして△1七角成に▲6五歩とし、これで▲6四歩から▲6五歩と打ち、この位も取れば完璧。居飛車と振り飛車の立場が逆転しています。なぜなら先手が位を取っているため、小駒を先手側からのみ使える形だからです。

The shape produced by dropping the captured lance at 8g is marvellous. The lance is both attacking and defending: once Black gets another pawn in hand he can aim at the severe attack of ▲P-8d, △Px8d; ▲P*8e, △Px8e; ▲P*8d; in addition, it defends against △N*8f after his bishop goes to the promotion zone

Moves from Diagram 7:

△+Rx1i; ▲+Rx1d, △B-1g+; ▲P-6e (Diagram 8)

By answering White's △+Rx1i with ▲+Rx1d Black is picking up an extra pawn while defending against △Nx2e. Now he has two pawns in hand and the previously mentioned threat of ▲P-8d etc. is still there. Against △B-1g+ he plays ▲P-6e, and if, after ▲Px6d, he can drop back with ▲P*6e to make another vanguard pawn, his position will be impregnable. The roles of Static Rook and Ranging Rook have been reversed. As to why, it is because only Black has been able to use his minor pieces to create a vanguard position.

■ 第八講 駒の向きと趨勢

玉頭間には山がある②

① 1図は断片図です。全くの同形なので、この場合は手番の方が必勝形となります。

第1図からの指し手

- (第2図)
- 2四歩 □ 同金 ■ 2五歩

■ 先手 持駒 金銀歩三

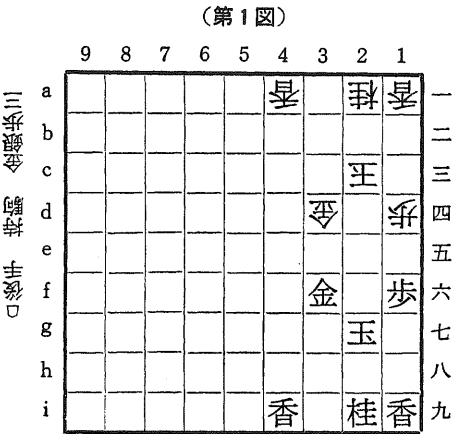


Diagram 1

(第2図は■ 2五歩まで)

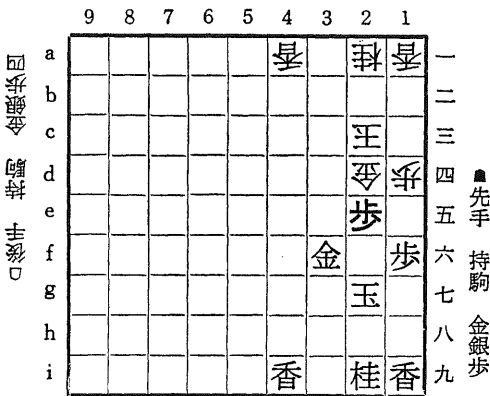


Diagram 2

- 第2図からの指し手
- 4 一香成 (第3図)
 - 3四金 ■ 3五歩 □ 3三金

■ 先手 持駒 金銀歩

① 手の手番ならともかく玉頭間の頂上を押えてしまうのが急務です。

特にこのような場合、玉と玉が接近している時は、玉と玉の間の駒がどちらを向いているかが、勝敗に直結します。つまり、2五の地点が天王山です。

LECTURE 8: The direction of play
THE VANTAGE POINT BETWEEN THE KINGS—②

Diagram 1 is a partial diagram. Since both sides have completely identical positions, in this case whoever is first to move is bound to win.

Moves from Diagram 1:

■ P*2d, □ Gx2d; ■ P*2e (Diagram 2)

It is Black to play, and his most urgent task is to bear down from the important vantage point right between the heads of the kings. In particular when the kings are in proximity, as they are here, the direction in which the pieces are tending to move has a direct link with the outcome of the game. In short, the square 2e is the crucial vantage point.

Moves from Diagram 2:

□ G-3d; ■ P*3e, □ G-3c, ■ Lx4a+ (Diagram 3)

(第3図は▲4一香成まで)



Diagram 3

(参考1図は△2五歩まで)



Reference Diagram 1

後

手の△3四金には又▲3五歩と押え、△3三金と引かせてからゆつくり▲4一香成。第3図となれば2五と3五の歩が、山の頂上をガツチリ押えた形になっていて、後手は先手の玉に迫る手が全く有りません。

山の頂上を確保すると、押えた方からは桂香歩などの価値の低い駒を攻撃に使えるのが強みです。

第3図から▲2四香や▲3四香、又▲2四歩と突く手など有力な攻めがあります。同じようでも第1図で単に▲3五歩は△2六歩、▲同金、△2五歩(参考1図)で逆に先手不利。以下▲3六金なら△2六金以下、王手王手で玉頭を押されますし、▲3四歩なら△2六歩が王手となるため▲同玉、△2五歩、▲同玉、△2四銀以下王手王手で頂上を占領されます。

In answer to White's △G-3d Black puts more pressure on with ▲P*3e, and after forcing the gold to retreat with △G-3c he calmly plays ▲Lx4a+. In Diagram 3 the situation is such that the pawns on 2e and 3e have firm control of the vantage points and White has absolutely no way of pressurizing Black's king.

If you control the vantage points you have the strength to be able to use the low-value pieces such as knights and lances for attack from the controlling side.

After Diagram 3 Black has the powerful attacks of ▲L*3d, ▲L*2d or ▲P-2d. Though it seems the same, simply ▲P*3e in Diagram 1 in fact leaves Black at a disadvantage after △P*2f, ▲Gx2f, △P*2e (Reference Diagram 1). If now ▲G-3f White can bear down at the head of the king with the check, check, check of △G*2f etc. and if ▲Px3d: because △Px2f is check White can seize control of the vantage points by repeatedly checking with ▲Kx2f, △P*2e; ▲Kx2e, △S*2d etc.

(第4図は○7五歩まで)

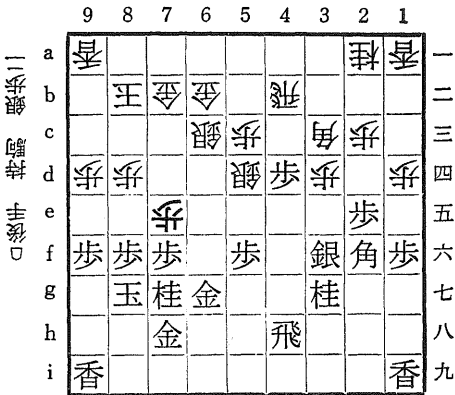


Diagram 4

(第5図は■7五歩まで)

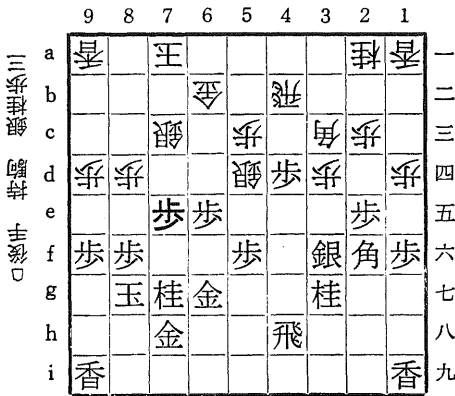


Diagram 5

玉頭間の戦いは天王山

4図は平手戦で、今後手が○7五歩と突いたところ。

(第4図からの指し手)

- 第4図からの指し手①
- 6四歩 ○同銀
- 7一玉 ■6二桂成
- 6五歩 ○7三銀
- 7四桂
- 同金
- 7五歩

(第5図)

■先手 持駒 桂歩二

(後)

手の○7五歩では○6六歩の方が良いのですが、この手でも悪くはありません。しかし本譜は最悪です。

先手は銀桂交換の駒損を回復するために、■6四歩から■7四桂と打ち金一枚をはがします。後手は○6四同銀から○6二同金とここまではまだしも、次の■6五歩に○7三銀と弱気を出して引くようではいけません。

■先手 持駒 金歩

Fighting for supremacy in the space between the kings

Diagram 4 is an even game. White has just played ○P-7e.

Moves from Diagram 4: —①

- P*6d, ○Sx6d; ■N*7d, ○K-7a;
- Nx6b+, ○Gx6b; ■P*6e, ○S-7c;
- Px7e (Diagram 5)

Instead of ○P-7e, ○P*6f was in fact better for White, but this move is not too bad. However, his follow-up is awful.

Black, in order to recover the material lost by a silver-for-knight exchange, plays ■P*6d then ■N*7d and grabs a gold. White, with ○Sx6d then ○Gx6b, is doing all right so far, but after the subsequent ■P*6e, the weak-spirited withdrawal of his silver with ○S-7c is no good.

(参考2図は▲6六金打まで)



Reference Diagram 2

(参考3図は□6六歩まで)



Reference Diagram 3

先手に、▲7五歩と取られた第5図では、急所の位を全部先手が押えていて、しかも先手からは▲5五歩の攻めや▲6六金打の受けなど手には困りません。後手から反撃の手段がないことはいのですが、□6六歩なら▲7六金とかわされますし、又□6三桂なら▲6六金打(参考2図)と厚く打ち、次の▲4五銀を狙って先手優勢です。

(二) のような、玉頭間における戦いは、一歩も引かないという覚悟で戦うことが大切です。前の断片図で見たように、どちらが位を取るかが、即勝敗に直結する玉頭戦ですから、第5図に至る手順中、先手の▲6五歩には後手の□7三銀でせめて□6六歩(参考3図)と打って、ここは強く戦うべきです。

In Diagram 5, where Black has been allowed to capture with ▲Px7e, it is Black who controls all the vital vantage points and he will not be stuck for moves, either in attack (▲P-5e for example) or defence (▲G*6f).

This does not mean White has no counterplay, but if he plays □P*6f Black can dodge it with ▲G-7f, and if he plays □N*6c Black creates thickness with ▲G*6f (Reference Diagram 2), and as he is threatening next ▲S-4e, Black has the advantage.

In a battle such as this in the space between the kings, it is important to fight with the intention of not giving an inch.

As we saw in the partial diagram above, when there is fighting in this area the result of the game depends directly on whoever is able to seize the vantage points. Consequently, in the sequence up to Diagram 5, in answer to Black's ▲P-6e White should resolutely play □P*6f (Reference Diagram 3) instead of □S-7c and attack strongly here.

(参考4図は△6五同銀まで)



Reference Diagram 4

(第6図は△7二同飛まで)



Diagram 6

投石しても攻めになる

これを▲6六同金なら△5七銀があるので、▲6八金引でしようが、そこで△6五銀左、▲同桂、△同銀(参考4図)と強く指せば、△6六歩が大きいので勝負になる形です。

又、玉頭戦では、次のように戦う手もあります。

第4図からの指し手②

▲6四歩

△同銀

▲7四桂

△8三五

▲6二桂成

△7六歩

▲7二成桂

△同飛(第6図)

(先)

手の▲6二桂成に手抜きで△7六歩は駒損でも第6図となると玉頭の駒が総て先手側を向いていて先手の反撃手段がありません。頂上から石(桂歩)を投げて攻めになる好例です。

Attacking with pebbles

If Black answers this with ▲Gx6f, White has △S*5g. Therefore, Black will probably play ▲G6g-6h, but then if White asserts himself with △S5d-6e; ▲Nx6e, △Sx6e (Reference Diagram 4), his pawn on 6f will loom large in deciding the outcome.

Since they are fighting at the heads of the kings, White also has the following attack.

Moves from Diagram 4: —②

▲P*6d, △Sx6d; ▲N*7d, △K-8c;

▲Nx6b+, △Px7f; ▲+Nx7b, △Rx7b (Diagram 6)

If White ignores Black's ▲Nx6b+ and plays △Px7f, although he loses material, by the time Diagram 6 is reached all the pieces in the area between the kings are directed towards Black's half of the area and Black has no way to counterattack. This is a good example of being able to fight a good fight even by just tossing pebbles (knights, lances or pawns) into the fray, so long as you command the heights.

第1問

■ 第九講=練習問題

Problem 1 LECTURE 9: PROBLEMS FOR PRACTICE

ヒント

角交換の将棋から、先手が右玉戦法と呼ばれる作戦を採っています。後手が△6四銀と出て、次に△5五銀と出る手を狙ったところです。先手は歩切れの上、やや駒損をしていますので、難しい局面ですが、それらを一気に帳消しにする好手を発見して下さい。なお、先手陣は玉飛接近形になっていますが、これは右玉戦法の定位置であって高度な作戦と言えます。

HINT From a Bishops-off game: Black has adopted the strategy known as the Right-side king opening. White has just played △S-6d, aiming next at bringing out his silver with △S-5e. Because Black is out of pawns and is slightly down on material, it is a difficult position for him. But there is a good move for you to discover which cancels out all that in one fell swoop. In Black's camp the rook and king are next to each other, but they are in the positions stipulated for the Right-side King opening, which can be regarded as a rather advanced strategy.

(問題図は△6四銀まで)



Problem Diagram...Black to play

第1問 解答と解説

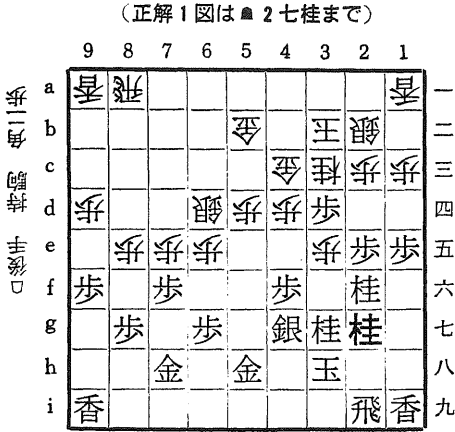
正解はジツと■2七桂と打って、次の桂跳びを狙う手です。

問題図からの指し手

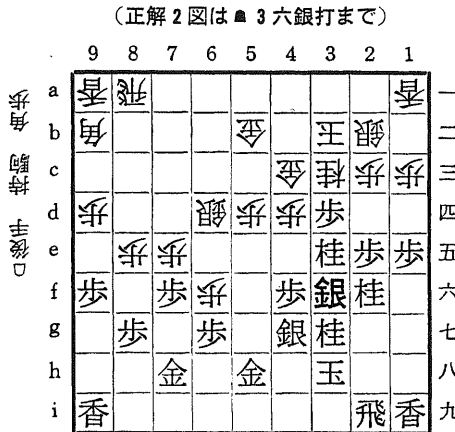
■2七桂 (正解1図)

桂馬は控えて打て”と格言にありますが、■3三歩成として桂を取らずに、■2七桂と打つ手が好手で、筋に入ったという感じがするはずですよ。

■先手 持駒 銀



Solution Diagram 1



Solution Diagram 2

これは本章でも既に述べたように、玉頭戦においては、一つでも相手の玉に向いている駒があった方が良い、という発想からきています。

まして後手の桂は逃げる事ができないのですからなおさらのことです。

正解1図からの指し手
 □6六歩 ■3五桂 □9二角
 ■3六銀打 (正解2図)

■先手 持駒 歩

Problem 1 ANSWER and EXPLANATION

The correct solution is the patient drop ■N*2g, aiming next at moving this knight forward.

Move from the Problem Diagram

■N*2g (Solution Diagram 1)

There is a proverb: "Drop knights towards the rear," and rather than capturing the white knight with ■Px3c+ it is better to play the drop ■N*2g, which, to be sure, has a logical feel about it.

This follows from the idea, discussed already in this chapter, that when fighting at the heads of the kings it is best for at least some of your pieces to be facing towards the enemy king. And on top of that, White's knight can't escape anyway.

Moves from Solution Diagram 1:

□P-6f; ■Nx3e. □B*9b; ■S*3f (Solution Diagram 2)

(参考1図は○3六歩まで)



Reference Diagram 1

後手からの攻めとしては、○6六歩と突いて次に○9二角で、先手の玉と飛を一直線に狙って遠見の角を打つのが良い筋であり、厳しい手です。
しかし、先手は○6六歩に▲3五桂と跳ね、○9二角には手持ちの銀を惜しみなく▲3六銀打として手厚く指すのが好手です。

(参考2図は○3三同銀まで)



Reference Diagram 2

これを逆に後手から○3六歩(参考1図)と打たれてはたまりません。
又、▲3六銀打で▲3三歩成、○同銀(参考2図)と桂を取ってから▲3六銀と打つと○3四歩と打たれ、▲4三桂成、○同金の後で逆に○3五桂を狙われてしまいます。
その意味でも▲3五桂から▲3六銀打が好手順になる訳です。

As for White's attack, he plays ○P-6f, and next the watchtower-bishop drop of ○B*9b, aiming straight at Black's king and rook, is good style and a severe move.

But Black answers ○P-6f with ▲Nx3e and against ○B*9b his best move is to play for thickness by dropping with ▲S*3f, not worrying about the fact that he is using up a silver in hand.

It will be unbearable for him if instead of this he allows White to drop there with ○P*3f (Reference Diagram 1).

If, in Solution Diagram 1, instead of ▲S*3f Black captures first with ▲Px3c+, ○Sx3c (Reference Diagram 2) and then plays ▲S*3f, White can play ○P*3d and, after ▲Nx4c+, ○Gx4c, he can aim at ○N*3e himself.

In this connection too, ▲Nx3e then ▲S*3f is a good sequence.

(参考3図は▲4五桂まで)



Reference Diagram 3

(参考4図は△4六歩まで)



Reference Diagram 4

正解2図となった局面では、玉頭戦において、後手から先手の方に向いている駒がありません。これでは指しようがなく、先手優勢です。

もし、後手から無理に△4五歩と暴れてくれば、そこで、初めて▲4三桂成とし、△同金に▲3三歩成、△同銀、▲4五桂(参考3図)と決戦に出て先手、必勝の形です。

こうなれば、桂や歩の持駒が相当な武器になって、十二分な働きをすることが解ることでしょう。

なお、問題図からいきなり▲3三歩成と桂を取り、△同銀、▲4五歩と戦うのは最悪です。

以下、△5五銀、▲4四歩、△同銀上、▲4五歩の時、△4六歩(参考4図)で失敗です。

In the position of Solution Diagram 2, in the fighting at the heads of the kings, White has no pieces bearing on the head of Black's king. He therefore can do nothing and Black has a won game.

If White unreasonably and impetuously plays △P-4e, then Black does play ▲Nx4c+, and after △Gx4c, when the decisive battle starts with ▲Px3c+, △Sx3c: ▲Nx4e (Reference Diagram 3), Black is bound to win.

In this case Black's knight and pawns in hand will have turned out to be powerful weapons, being more effective than one would normally expect.

Incidentally, in the Problem Diagram the worst attack is capturing the knight prematurely with ▲Px3c+ followed by △Sx3c: ▲P-4e. After next △S-5e: ▲Px4d, △S3cx4d: ▲P*4e: △P*4f (Reference Diagram 4) and Black has failed.

第2問

Problem 2

ヒント

後手が銀冠の形から、△3五歩と位取りを目指してきたところです。この位取りを許すべきか、反発すべきかという局面ですが、3手先まで読んで下さい。

HINT Starting from the Silver Crown position, White has just played △P-3e, intending to create a vanguard pawn. The problem for Black is whether he should allow White this vanguard pawn, or whether he should repulse it. Analyze three moves ahead for Black.

(問題図は△3五歩まで)



Problem Diagram...Black to play

第1問 解答と解説

正解は▲3六歩と突き返す手です。

問題図の形からスナナリと後手に△3四銀の好形を許しては失敗です、これは当然先手としては反発しなければなりません。

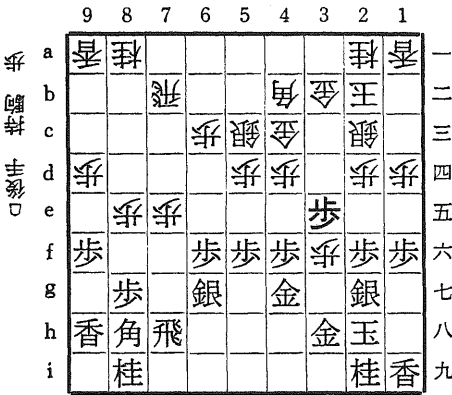
問題図からの指し手

▲3六歩 △同歩 ▲3五歩

(正解1図)

▲先手 持駒 なし

(正解1図は▲3五歩まで)



Solution Diagram 1

(正解2図は▲3六歩まで)



Solution Diagram 2

後手に△3六同歩と取らせた後、ジツと▲3五歩と打っておくのが、次に▲3六銀の好形を狙った好手で、三手の読みです。
反対に後手は▲3六銀の好形を作られては△3五歩が悪手になるので、ここで位を取り返そうとしますが……。

Problem 1 ANSWER and EXPLANATION

The correct solution is to push back with ▲P-3f.

It would signal failure for Black to allow White the good shape of △S-3d too readily in the Problem Diagram, so that here he must of course repulse the pawn.

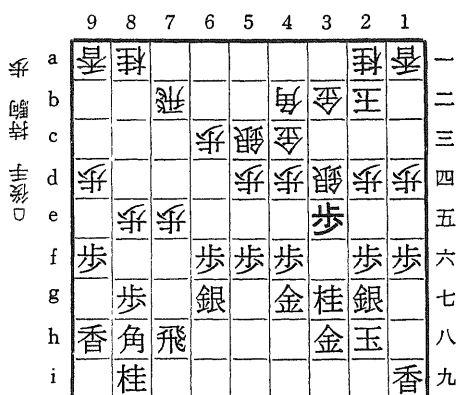
Moves from the Problem Diagram.

▲P-3f, △Px3f, ▲P*3e (Solution Diagram 1)

After White is forced to capture with △Px3f, Black's resolute drop ▲P*3e is the best move, aiming next at the good shape of ▲Sx3f—the three-move analysis.

Although White was trying to get a vanguard pawn, in fact △P-3e turns out to be a bad move in that it allows Black a vanguard pawn and the good shape of ▲Sx3f.

(参考1図は▲3五歩まで)



Reference Diagram 1

(参考2図は△3四歩まで)



Reference Diagram 2

Moves from Solution Diagram 1:

△P-3g+; ▲Nx3g, △P*3d; ▲Px3d, △Gx3d;

▲P*3f (Solution Diagram 2)

△P*3d immediately is not possible (two pawns on one file), so White first gets rid of one pawn with the promotion sacrifice of △P-3g+, and then opposes pawns with △P*3d. But after ▲Px3d White is embarrassed by not being able to recapture with △Sx3d. If he does recapture with the silver, after ▲P*3e (Reference Diagram 1) the only move he has is to retreat.

Therefore White plays △Gx3d, but this can be said to be a rather poor position for him. In Solution Diagram 2, whereas Black has been able to play ▲P-3f and bring out his knight naturally, White does not even have good shape. Therefore it is clear White has failed. Incidentally, going on from the Problem Diagram, if Black, instead of ▲P*3e, simply recaptures with ▲Sx3f, White can play △P*3d (Reference Diagram 2) and as soon as he gets a pawn in hand he can aim at △P-3e

正解1図からの指し方
 △3七歩成 ▲同桂
 ▲同歩 △同金
 ▲3六歩
 (正解2図)
 すぐに△3四歩は二歩で打てないので
 △3七歩成と成り捨ててから△3四歩と
 合せますが、▲同歩に△同銀と取れない
 のが後手の泣きどころ。銀で取ると▲3
 五歩(参考1図)で引く一手になります。

そこで△3四同金ですが、これはむしろ悪形と言えます。正解2図の形は、先手が自然に▲3六歩と突き、桂を跳ねたのに対し後手は好形になっていません。これでは後手の失敗は明らかです。なお、問題図から、先手の▲3五歩で単に▲3六同銀と取ると△3四歩(参考2図)と打たれ歩が入った時に、△3五歩の突きを狙われます。

第五章 寄せに強くなろう

● プロローグ

(終)

盤に入って間違えた「必勝の将棋を落とした」という言葉はよく聞くと、ころです。しかし、必勝だと言っていて負けるということは、その局面が思った程良くなかったか、負けた人の終盤が弱いのか、どちらかなのです。序盤の定跡、中盤の手筋などは、将棋を正しく覚え、形勢を悪くしないためのものです。しかし、それらはいくら覚えて形良く組み、戦っても終盤戦の力がなければ勝負には結び付きません。

将棋の終盤戦は格闘技そのものであり終盤が強い人のことを将棋が強いとさえ言えます。本章では実戦に出やすい形から選び、詰みの形、王手のかけ方、終盤戦の考え方などを解説します。悪い将棋でも逆転させる底力を体得しましょう。

CHAPTER 5 IMPROVE YOUR ENDGAME

Introduction

You often hear people say that they made a mistake in the endgame and "threw away a won game." But saying it was a won game then losing it means either the position was not as good as they thought or the loser was weak in the endgame. He may well have learnt shogi properly as regards opening josekis and middle-game tesujis and be able to avoid getting into bad positions. But no matter how many josekis or tesujis he has learnt or how well he is able to develop his pieces or mount attacks, unless he has some prowess in the endgame he will not be able to convert it all into won games.

The endgame in shogi is a real fisticuffs affair and we can go so far as to say that he who is strong in the endgame will be good at shogi. In this chapter I have selected some positions that tend to occur in actual games and I shall be explaining typical mating positions, how to check, and how to think about fighting in the endgame. You should then be able to acquire a source of latent energy which will enable you even to turn defeat into victory.

(第1図)

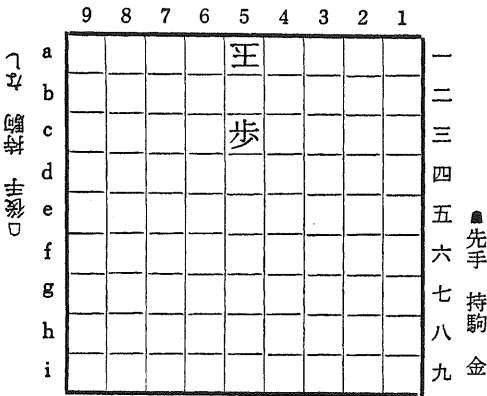


Diagram 1

(第2図)

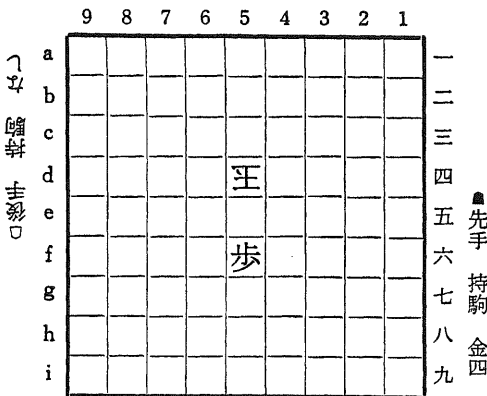


Diagram 2

■ 第一講 駒の種類との係わり

詰みの枚数計算 ①

(将)

棋そのものは強いのに詰める段になると極端に苦手の人がいます。詰将棋と違って、実戦ではどこで詰んでいるのか教えてくれる訳ではないのでアマ二〜三段クラスでも平気で5手詰ぐらしいの詰みを逃がしているようです。

■ 先手 持駒 金

(詰)

みに強くなるには、まず難しい詰み手筋を覚えるより、ベタベタ打って行つて何枚駒が必要かをすぐ計算できるようなことが肝心です。

第1図はさすがに誰でも金一枚有れば5二金の一手で詰むのはすぐ解るでしょう。しかし、第2図の局面になると解らない人も、少しはいるかも知れませんが。理屈は第1図と同じですが――。

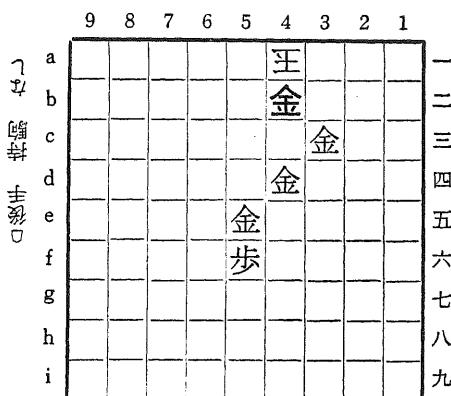
■ 先手 持駒 金四

LECTURE 1: The relationship with the type of piece CALCULATING THE NUMBER OF PIECES REQUIRED FOR MATE—①

There are people who, though they are otherwise good players, are extremely weak when it comes to the checkmating stage. In actual play, unlike in formalized mating problems, you are not told when there is a mate, and even amateur players of 2~3-dan strength will serenely overlook a five-move mate.* (*In this chapter, as is usual with endgames, moves are counted Japanese style.*)

To become strong at checkmating, the essential point, rather than learning the difficult checkmating tesujis first, is to acquire the ability to calculate instantly how many pieces will be required, assuming drop, drop, drop, etc. In Diagram 1, anyone can see at once that if Black has a gold in hand he has a mate in one with ■G*5b. But in the position of Diagram 2 perhaps a few people cannot see the answer, though the reasoning is the same as in Diagram 1.

(詰上図は▲4二金打まで)



Checkmate Diagram

第2図からの指し手
 ▲5五金 ○4三玉
 ○3二玉 ▲3三金打 ○4一玉
 ▲4二金打 (詰上図)までの7手詰。
 が四段目にいるので逃げ道はたくさん有るようですが、金を持っていく限り理屈は頭金と同じ。つまり、四段目にいるから金が四枚必要で、三段目なら三枚、二段目なら二枚です。

▲先手 持駒 なし

(第3図)

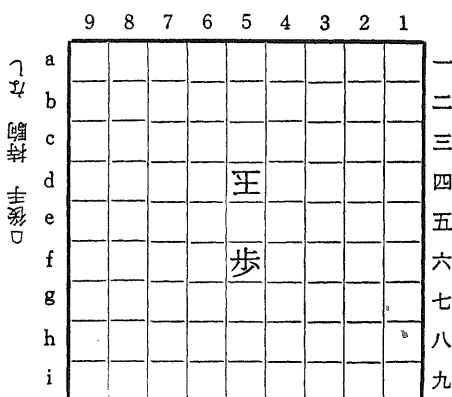


Diagram 3

かし、持駒が金だけの場合には、枚数計算も簡単ですが、他の駒が混じっていると容易ではなくなります。
 第3図は第2図と同じ局面ですが、今度は持駒に金が三枚です。そして残りの駒が銀だけなら何枚必要になるかという問題です。この図を一見して持駒の○の所に何枚という数字をバツと入れられる人は相当詰みに明るい人です。

▲先手 持駒 金三銀○

Moves from Diagram 2:

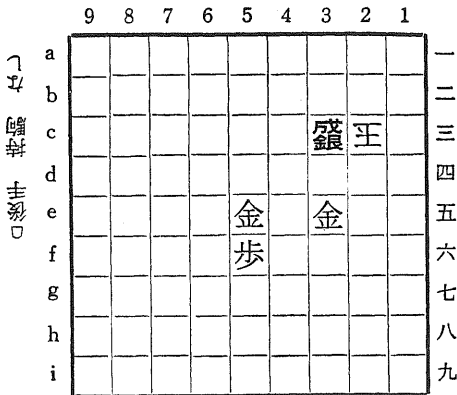
▲G*5e, ○K-4c; ▲G*4d, ○K-3b; ▲G*3c, ○K-4a;

▲G*4b (Checkmate Diagram) —mate in 7 moves

Because the king is on the fourth rank it apparently has many ways to escape, but so long as Black has golds in hand his reasoning is the same as for the one-move mate with the gold at the head of the king. In other words, he needs four golds if the king is on the fourth rank, three on the third and two on the second.

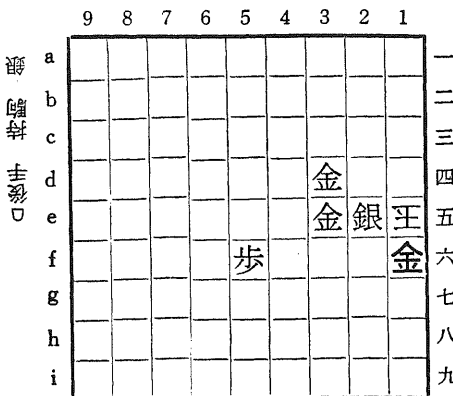
When the pieces in hand are all golds, calculating the number of pieces required is straightforward. But when there is a mixture of golds and other pieces it is not so easy. Diagram 3 is the same position as Diagram 2 except that now Black has three golds in hand. The question is, how many extra pieces are needed for checkmate if they can only be silvers? Anyone who can glance at this diagram then insert number of pieces required in the space marked ○ in the pieces-in-hand column must be quite proficient at checkmating.

(途中1図は▲3三銀成まで)



Intermediate Diagram 1

(詰上図は▲1六金まで)



Checkmate Diagram

Mating with just golds and silvers

Moves from Diagram 3:

- ▲G*5e, □K-4c; ▲S*4d, □K-3d; ▲G*3e, □K-2c;
- ▲S-3c+ (Intermediate Diagram 1), □Kx3c; ▲G5e-4d.
- K-2c; ▲G4d-3d, □K-1d; ▲S*2e, □K-1e;
- ▲G*1f (Checkmate Diagram) —mate in 15 moves

The right answer is two silvers, but if Black simply plays drop, drop, drop, he can expect to require three. However, on move 3 he can play ▲S*4d and after □K-3d; ▲G*3e he can follow up by sacrificing the silver with ▲S-3c+. Because of this he can dispense with one silver. If on move 5 he plays ▲S*3e instead of ▲G*3e, he can only mate in 17 moves even if he answers □K-2c with ▲S-3c+

The essential point is to drop the silver on move 3.

(第4図)

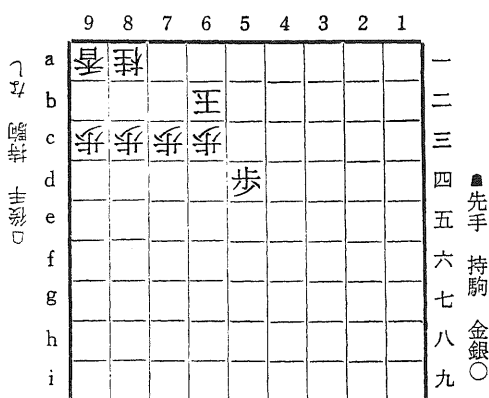


Diagram 4

(途中2図は▲7一銀不成まで)



Intermediate Diagram 2

次に第4図ではどうでしょう。金なら四枚有れば詰みですが、金が一枚の場合に、銀があと何枚いるでしょうか。

第4図からの指し手

- ▲5三銀 □7一玉 ▲6二銀打
- 7二玉 ▲6一銀打 □8二玉
- ▲7一銀不成(途中2図) □同玉
- ▲7二金まで9手詰。

▲先手 持駒 金銀○

と同じ枚数、つまり銀は三枚です。まず銀から打って行き、玉方□7一玉で□7二玉なら▲6一銀、□8二玉、▲7一銀というように直接駒が連絡しなくても、取れないように取れないようにと追って行くことができます。この時肝心なことは、金はいくまで最後のトドメ駒で、逆に言えば銀だけでは何十枚持つっていても詰みません。

Now what about Diagram 4? If Black has four golds in hand he can mate. But if he has one gold, how many extra silvers does he need?

Moves from Diagram 4:

- ▲S*5c, □K-7a; ▲S*6b, □K-7b; ▲S*6a, □K-8b;
- ▲S-7a= (Intermediate Diagram 2), □Kx7a; ▲G*7b
- mate in 9 moves.

The same number as it would be for golds, that is three silvers. First he drops a silver and if White plays □K-7b instead of □K-7a, Black can keep chasing the king with ▲S*6a, □K-8b; ▲S*7a even though his pieces are not directly connected, because White just cannot capture them.

The essential point in this case is to save the gold for last. Otherwise no matter how many other pieces he has in hand, if they are all silvers he cannot mate.

(第5図)

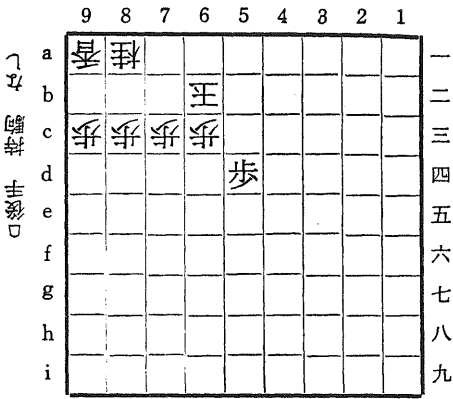


Diagram 5

角と金銀で詰ます場合

(さ)

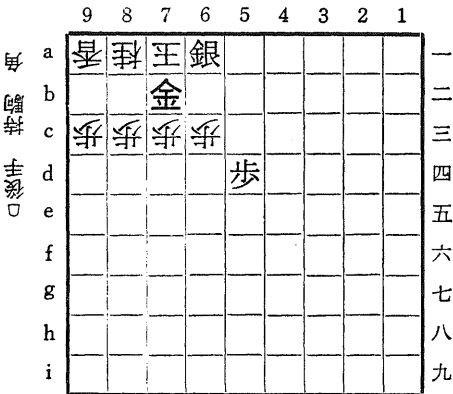
て、今度は第5図のように、持駒に角がある場合に金銀がそれぞれ何枚有れば良いでしょうか。

第5図からの指し方

- 5三角 □7二玉
- 7一角成 □同玉
- 7二金(詰上図) まで7手詰。

■先手 持駒 角○○

(詰上図は■7二金まで)



Checkmate Diagram

(ま)

ず、角で■5三角とし、■6一銀から■7一角成として玉を呼び、■7二金でピッタリです。

角が持駒であれば、金銀各一枚で詰みます。

初手、■5三角に玉方□7二玉で□5二玉なら■4一銀と打ち、□同玉なら■4二金、□6一玉なら■6二金、□4三玉でも■4四金でいずれも5手詰み。

■先手 持駒 なし

Mating with bishop and generals

Now how many generals should Black have when he has a bishop in hand, as in Diagram 5?

Moves from Diagram 5:

- B*5c, □K-7b; ■S*6a, □K-8b; ■B-7a+, □Kx7a;
- G*7b (Checkmate Diagram) —mate in 7 moves

First the bishop, with ■B*5c. Then after ■S*6a Black plays ■B-7a+, to pull back the king, and finishes White off with ■G*7b. So, if Black has a bishop in hand he can mate with one gold and one silver.

If, in answer to the first move, ■B*5c, White plays □K-5b instead of □K-7b, Black plays ■S*4a and if □Kx4a: ■G*4b; if □K-6a: ■G*6b; or if □K-4c: ■G*4d. Mate in five in each case.

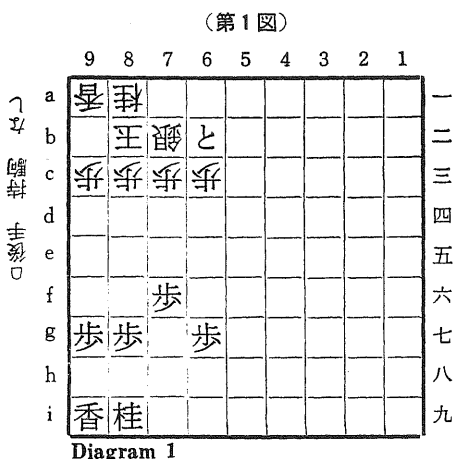
第二講 II ハシとの係わり

詰みの枚数計算 ②

(特)

に実戦に現われそうな局面は、その場で読むよりもあらかじめ何枚有れば読むかを知っておく方が良いでしょう。第1図は、後手の囲いの要である□6一金がはずれ6二に、と金が迫っている局面です。

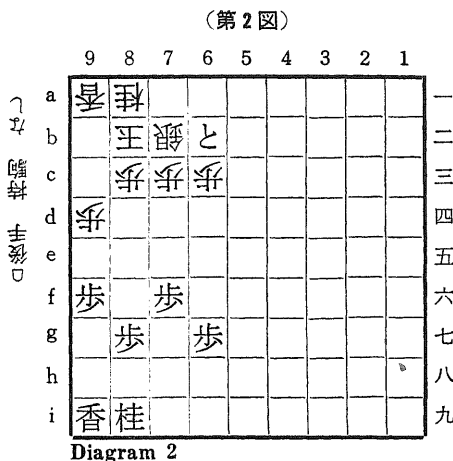
■ 先手 持駒 金銀



この局面で持駒が金銀なら■7一銀、□9二玉、■8二金までの三手で詰むのは解るでしょう。この場合、金銀が二枚といつても、金と銀が一枚ずつ必要なのであつて、金二枚或いは銀二枚では詰みません。

さて、第2図は9筋のハシ歩が突き合っている形です。これだけで金銀は二枚も余分の四枚を必要とします。

■ 先手 持駒 金二銀二



LECTURE 2: The relationship with the edge
CALCULATING THE NUMBER OF PIECES REQUIRED FOR MATE—②

Especially in positions that are likely to occur in actual play, it is better to know in advance how many pieces will be required for mate than to have to work it out over the board. Diagram 1 shows a position after the gold that was on 6a, the linchpin of White's castle, has been removed and now a token is encroaching at 6b.

You can probably see that, in this position, if the pieces in hand are a gold and silver, there is a mate in three with ■S*7a, □K-9b; ■G*8b. It is not enough to say two generals; in this case Black has to have one of each, gold and silver. for if he has two golds or two silvers he cannot mate.

Diagram 2 shows the position, though, when the edge pawns on the 9-file have been pushed. By virtue of this alone Black needs two extra pieces. that is he needs four pieces in hand.

(再掲第2図)



Repeat Diagram 2

ハシ歩を突き合った時

再掲第2図からの指し手

■7一銀 □9二玉

(途中1図) □同玉 ■8二銀打

□9二玉 ■9一銀成 □9三玉

■8二銀不成(途中2図) □同玉

■9二金までの11手詰。

(途中1図は■9三金まで)



Intermediate Diagram 1

① 手 ■7一銀は当然として、次の■9三金得心得ておくべき詰み筋です。この手で■8二金と打つのでは、□9三玉で残りの金銀ではどうやっても詰みません。

続いて□9三同玉に■8二銀打から、■9一銀成と香を取り、□9三玉に■8二銀不成が、ちよつと気が付かない銀の二段活用で詰み上ります。

When both edge pawns have been pushed

Moves from Repeat Diagram 2:

■S*7a, □K-9b; ■G*9c (Intermediate Diagram 1),

□Kx9c; ■S*8b, □K-9b; ■Sx9a+, □K-9c;

■S-8b= (Intermediate Diagram 2). □Kx8b; ■G*9b

—mate in 11 moves

The first move is naturally ■S*7a, and then ■G*9c is a mating technique you ought to be familiar with. If Black, instead of this move, plays ■G*8b, White plays □K-9c and no matter what Black does he cannot mate with the remaining generals.

Then after □Kx9c Black plays ■S*8b and captures the lance with ■Sx9a+. After □K-9c, ■S-8b= is the finishing touch to a not entirely obvious dual use of the silvers.

(途中2図は▲8二銀不成まで)



Intermediate Diagram 2

この場合の金銀の必要な配分は、金一枚と銀二枚で、もう一枚はどちらでもいい訳です。

どちらでも良いということは、9三の地点に打つ駒は金の代わりに香でも良いし、又▲8二銀打の代わりに▲8五桂と桂でも良いので、持駒が金銀桂香でも詰ますことができます。

(第3図)



Diagram 3

⑦ は第3図はどうでしょう。持駒に飛車が入ると、あれこれ考えたくなりますが第2図と全く同じです。

第3図以下の指し手

▲7一銀 □9二玉 ▲9三飛

□同玉 ▲8二銀打 □9二玉

▲9一銀成……以下▲9二金まで。

つまりこの形では、飛車は9三に捨てるより使い道がないのです。

The actual number of generals required in this case can be one gold and two silvers: the other piece can be almost anything.

The reason for saying that is that the piece dropped on 9c can, for instance, be a lance instead of the gold. Indeed, instead of the silver drop on 8b Black can drop a knight at 8e, so that he can in fact mate with gold, silver, knight and lance in hand.

Now what about Diagram 3? If Black has a rook in hand various ideas may spring to mind. But this is actually the same as Diagram 2.

Moves from Diagram 3:

▲S*7a. □K-9b; ▲R*9c, □Kx9c; ▲S*8b.

□K-9b; ▲Sx9a+……▲G*9b, mate.

In other words, in this position there is no other way but to sacrifice the rook on 9c.

(第4図)

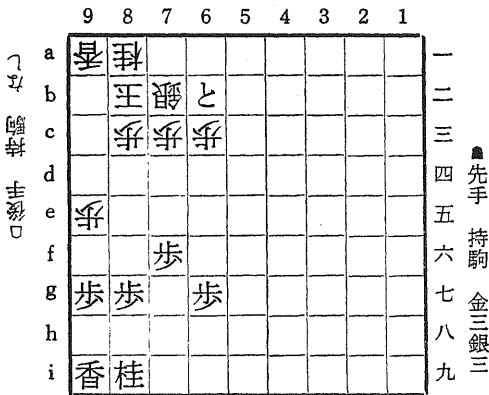


Diagram 4

ハシ歩が伸びている時
に第4図、この図は玉方が□9五歩と、ハシ歩を伸ばしている形で、この局面では、□9四玉と逃げられた時に容易に詰まないで、第2図のハシ歩を突き合っている場合より、更に二枚多い金銀各三枚、計六枚も必要になります。

(途中3図は□9四玉まで)



Intermediate Diagram 3

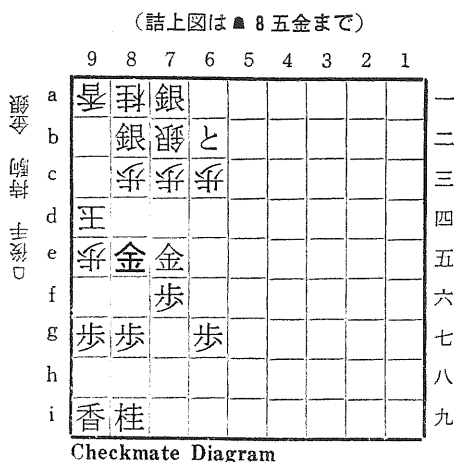
第4図からの指し手
■7一銀 □9二玉 ■9三銀
□同玉 ■8二銀打 □9四玉
(途中3図)
■8五金 □同玉 ■7五金
□9四玉 ■8五金打(詰上図)までの11手詰。

When the edge pawn has been pushed right up

Diagram 4 next: White has pushed his edge pawn to 9e here and in this position it will not be easy to mate him once his king has escaped to 9d. Therefore Black will need two pieces more than when both edge pawns have been pushed as in Diagram 2—that is, a total of six pieces (three golds and three silvers, say).

Moves from Diagram 4:

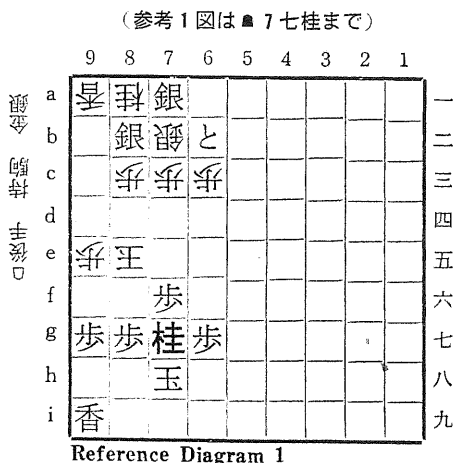
- S*7a, □K-9b; ■S*9c, □Kx9c; ■S*8b, □K-9d (Intermediate Diagram 3); ■G*8e, □Kx8e; ■G*7e, □K-9d; ■G*8e (Checkmate Diagram)——mate in 11 moves



⑥ 手目、△9四玉と逃げられてからが筋良く詰ます手が有りません。結局、■8五金以下ベタベタと三枚金が必要になる訳です。

なお、第4図で先手の玉が7八にいる形ですと、■7五金と打つところで、■7七桂(参考1図)と跳ねれば、△7六玉には■6六金があつて、この場合は金が一枚少なくて詰みます。

■先手 持駒 なし



このように、玉方のハシ歩が突いていないと二枚、突き合っていれば四枚、突き越してあれば六枚と順次必要な枚数が多くなつていくのです。それだけ玉のふところが広くなる訳です。

よく、最後になるとハシ歩がものを言うというのはこのことです。実戦でもよく現われますから、十分に会得してほしいところです。

■先手 持駒 金

Once the king is able to get out with △K-9d on move 6, there is no longer an elegant mate. In the end Black has to slap down as many as three golds with ■G*8e etc.

In Diagram 4, had Black's king been on 7h, he could have played ■N-7g (Reference Diagram 1) in place of ■G*7e. After △K-7f he has ■G*6f, so in this case it is mate with one gold less.

Thus there is a sequence: if the edge pawn on the king's side has not been pushed Black needs two pieces; if both edge pawns have been pushed, four pieces; if the king's edge pawn has been pushed twice, six pieces. That is, the wider the bolthole for the king, the greater the number of pieces required.

It often is the case that the edge pawns do make such a difference in the end. This is something well worth noting because it often is apparent in actual games

(第5図)

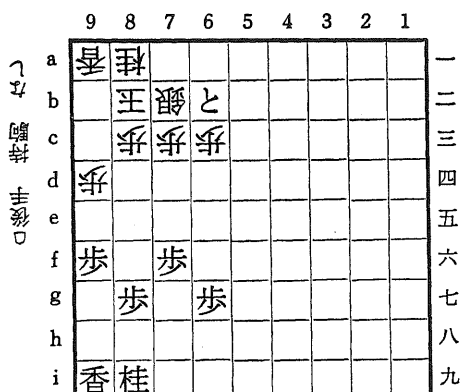
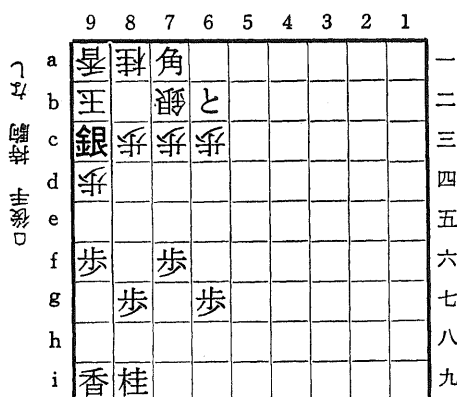


Diagram 5

(途中4図は▲9三銀まで)



Intermediate Diagram 4

Bishop power and the use of a knight

Diagram 5 shows a position where Black has a bishop in hand in addition to a gold and silver. If he drops the bishop at 7a it leads to one of the easiest mating positions.

Moves from Diagram 5:

▲B*7a, △K-9b; ▲S*9c (Intermediate Diagram 4).

△Nx9c; ▲G*8b—mate in 5

When Black drops the bishop on 7a it has a different effect from a general: it penetrates right through to 9c and so signals mate. After △K-9b Black plays ▲S*9c to cut off the avenue of retreat, with △Nx9c; ▲G*8b to follow. As for ▲G*8b instead of ▲S*9c: △K-9c; ▲Gx7b, △K-8d and with just silvers in hand there is no mate. If you memorize positions like this where there is a mate with a gold but no mate with a silver, and if you know in each case how many pieces are required, your prowess in the endgame will increase markedly.

角の働き、桂馬の活用

(第5図)

5図は、持駒の金銀に角が一枚加わった形で、7一に角が打てれば一番やさしい詰み形となります。

第5図からの指し手

▲7一角

△9二玉

▲9三銀

(途中4図)

△9三同桂

▲8二金

までの5手詰。

▲先手 持駒 角金銀

一 二 三 四 五 六 七 八 九

(先)

手、▲7一角と打てば金銀と違って効きが9三まで通るのでいっぺんに詰み形です。△9二玉に▲9三銀と退路を断ち、△同桂、▲8二金まで。▲9三銀で▲8二金は、△9三玉、▲7二金、△8四玉で持駒の銀だけでは詰みません。このように金なら詰む形、銀でなければ詰まない形を覚え、それぞれ何枚必要かが解れば終盤の力はグッと違います。

▲先手 持駒 金

一 二 三 四 五 六 七 八 九

(第6図)



Diagram 6

第6図は桂を使う問題です。この形の場合、桂がなく金銀だけなら角の他に金銀三枚が必要ですが、桂があると金一枚で詰みます。

第6図からの指し手

▲8四桂 □同歩
 □8二玉 ▲8三金 □7一玉
 ▲7二金までの7手詰。

(第7図)

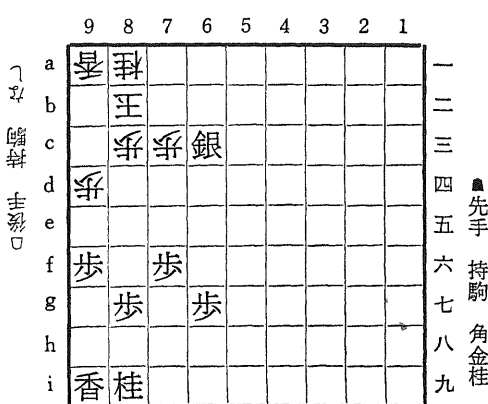


Diagram 7

捨て駒、▲8四桂がピッタリ。□8二玉なら▲7一角です。から□同歩と取りますが、▲6一角で決まります。

第7図は桂が銀の代用をします。

第7図からの指し手

▲8一金 □8三玉 ▲8二角成
 ▲7一角 □9二玉 ▲8四桂
 □同歩 ▲8二金 □9三玉

▲先手 持駒 角金桂
 までの9手詰。

Diagram 6 is a problem in the use of a knight. In this case if there is no knight but just golds and silvers, Black will need three generals in addition to his bishop. But if he has a knight he can mate with one gold.

Moves from Diagram 6:

▲N*8d, □P×8d; ▲B*6a, □K-8b; ▲G*8c, □K-7a;
 ▲G*7b—mate in 7.

The sacrifice ▲N*8d is the perfect move. If □K-8b, Black plays ▲B*7a; therefore White captures with □P×8d, but ▲B*6a is decisive. And in Diagram 7 a knight does instead of a silver.

Moves from Diagram 7:

▲B*7a, □K-9b; ▲N*8d, □P×8d; ▲G*8b,
 □K-9c; ▲G×8a, □K-8c; ▲B-8b+—mate in 9.

■ 第三講 II 詰めるのテクニク

終盤の寄せ手筋

詰 み筋を覚えたら、次は詰みにもっていきまでの手筋を覚えることです。

どうやったら一手でも早く詰みの形にすることが出来るかは、敵玉に迫る寄せ方のうまい下手によります。

■ 先手 持駒 金銀



Diagram 1

(第2図は ■ 6 二金まで)



Diagram 2

(美)

濃崩しの基本的な手筋、■ 6 二金と打って ■ 7 一銀を狙います。

■ 先手 持駒 銀

第1図からの指し手

第1図は、後手の美濃囲いに対して、先手が ■ 4 一飛と一段目に飛車をおろしているところですが、ここからの寄せ方は後手の一番の急所である □ 6 一金を狙いをつけることです。

LECTURE 3: The technique of threatmate
TESUJIS TO GAIN ACCESS TO THE KING

After you learn techniques for actually delivering checkmate, you must then learn techniques to bring about positions where you can use them. Whether or not you can be the first to checkmate (one move ahead of your opponent is enough) depends on how good or weak you are at gaining access to and pressurizing the enemy king.

In Diagram 1 Black has already dropped a rook on the back rank at 4a to attack White's Mino castle. The way for him to gain access to the king now is to aim at the gold on 6a, which is White's most vital point.

Move from Diagram 1

■ G*6b (Diagram 2)

Black plays the basic tesuji for breaking down the Mino, ■ G*6b, aiming at ■ S*7a.

(第3図は▲6二銀成まで)

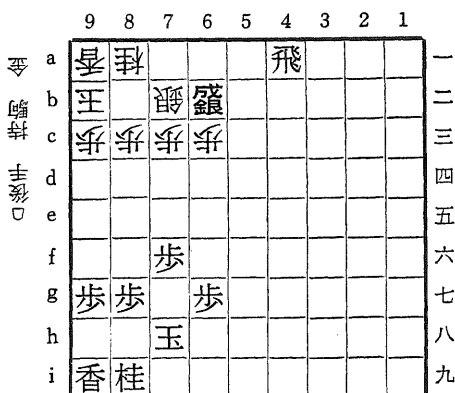
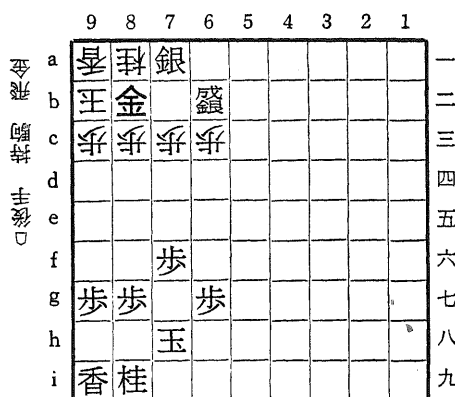


Diagram 3

(詰上図は▲8二金まで)



Checkmate Diagram

又、この手により後手玉は詰みに近づく形となり、今まで学んだ詰め手筋が威力を発揮する訳です。

第2図からの指し手

△6二同金 ▲7一銀 □9二玉

▲6二銀成(第3図)

の▲6二金は詰めろ(次は詰みですよという手)ではありませんが、後手には受けがなく△同金の一手です。

▲先手 持駒 金

ところで第3図の後手玉は詰めろだと思えますか。正解は、この局面では詰めろなのです。以下、▲8二金、△同玉、▲7一飛成、△9二玉、▲7二竜、△8二金合、▲同竜、△同玉、▲7一銀、△9二玉、▲8二金(詰上図)までです。

つまり、後手に金合いしかなないので詰みとなる訳で、飛金以外の合い駒があれば詰めろではないのです。

▲先手 持駒 なし

But this move also brings White's king nearer mate, so that the power of any mating techniques Black has learnt so far can be brought to bear.

Moves from Diagram 2:

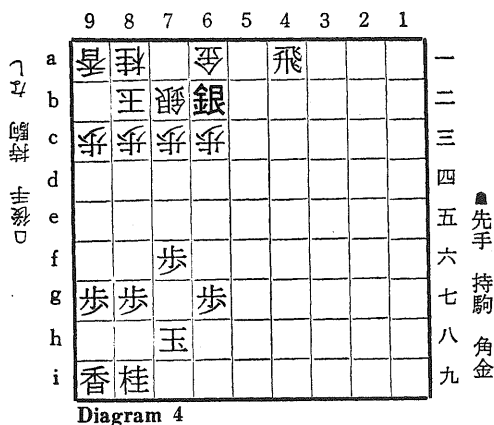
△Gx6b; ▲S*7a, △K-9b; ▲Sx6b+ (Diagram 3)

▲G*6b was not actually "threatmate" (*i. e.* a move threatening a forced mate on or beginning with the next move), but White has no option but to defend with △Gx6b.

Now what do you think: is there a threatmate against White's king in Diagram 3? The answer is that in this position there *is* a threatmate: ▲G*8b, △Kx8b; ▲R-7a+, △K-9b; ▲+Rx7b, △Gold interposes at 8b; ▲+Rx8b, △Kx8b; ▲S*7a, △K-9b; ▲G*8b (Checkmate Diagram).

In other words it is mate because White can interpose only a gold. Had he been able to interpose anything other than a gold or a rook it would not have been threatmate.

(第4図は▲6二銀まで)

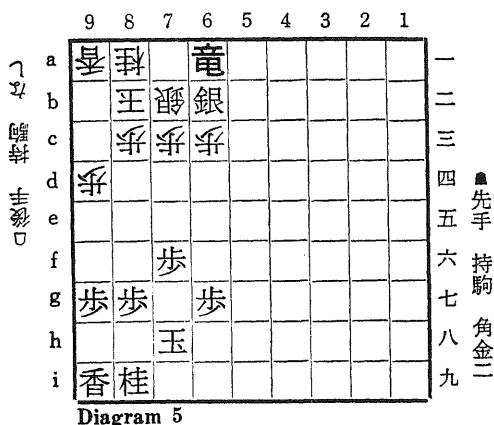


詰めるにも優劣がある

第2図での▲6二金は二手スキ（詰めるではないが、次に詰めるがかかる形）でしたが、第4図の▲6二銀は詰めるです。

この形は最早相手に余裕を与えず、詰める詰めるで寄せ切ってしまうことができます。

(第5図は▲6一飛成まで)



第4図からの指し手

△9四歩 ▲6一飛成（第5図）

手、△9四歩と逃げ道を開けても▲6一飛成までで、きれいに決まります。

以下、△同銀なら▲7一角、△9二玉、▲9三金（この場合は▲8二金でも良い）の手筋で詰むことは前にやった通りです。

Good threats and bad threats

▲G*6b in Diagram 2 has a two-move leeway (not threatening mate with the move but threatening it on the move after), but ▲S*6b in Diagram 4 is threatmate.

Such positions do not give the opponent any respite and you can eventually complete access to the king by playing threatmate after threatmate.

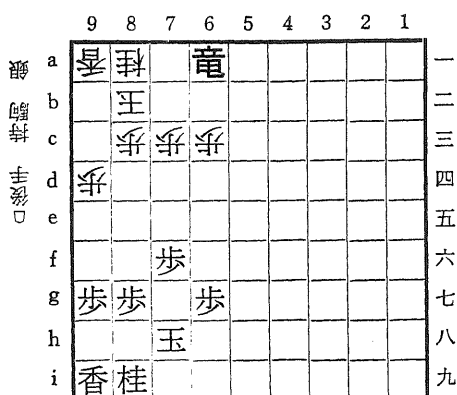
Moves from Diagram 4:

△P-9d; ▲Rx6a+ (Diagram 5)

Even if White opens up an escape route with △P-9d, ▲Rx6a+ is enough for a pretty finish.

Now if △Sx6a, Black uses the mating technique that we looked at before: ▲B*7a, △K-9b; ▲G*9c (▲G*8b also works in this instance).

(参考1図は▲6一飛成まで)



Reference Diagram 1

(第6図)

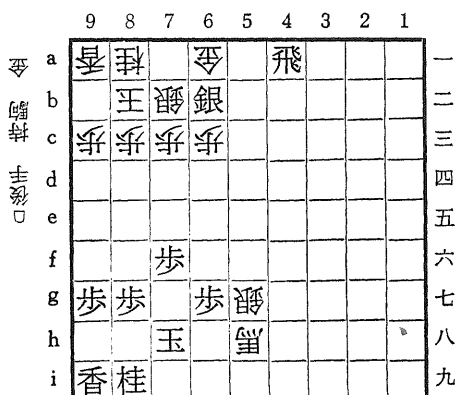


Diagram 6

ところが、この▲6一飛成という手がなかなか指しにくいようです。
普通に▲6一銀不成、△同銀、▲同飛成(参考1図)としても、確かに詰めろであり、後手に受けは有りません。しかし第5図との違いは、同じ詰めろをかけた時に、後手に銀を一枚渡しているかどうかの差ですが、これが大きいのです。特に終盤ではなおさらのことです。

▲先手 持駒 角金二銀

もし同じ詰めろでも銀一枚渡したために先手玉が詰まされては、何のための攻めか解らなくなります。プロの将棋では渡す必要が有る場合にのみ駒を渡すことがあっても、必要がない、又渡さなくても良い場合には極力何も渡さずに攻めようとしています。

後手にもう一枚銀が有れば、先手玉が詰むという例が第6図です。

▲先手 持駒 角金

However, this ▲Rx6a+ is a move that you might be rather reluctant to play.

To be sure, even if Black plays mundanely with ▲Sx6a=, △Sx6a; ▲Rx6a+ (Reference Diagram 1) it is threatmate and White has no defence. But the difference with Diagram 5, once threatmate applies, lies in whether or not he has given White a silver in hand. This is important, the more so if it is the endgame.

For all it may still be threatmate, if Black allows his king to be mated by giving White a silver it will be hard to see what benefit his attack has had!

Professionals give the opponent pieces in hand only when they have to and they make strenuous efforts to attack in such a way as to give him nothing at all when they can give up pieces but don't have to.

Diagram 6 illustrates a mate on Black's king if White does get an extra silver.

(第7図は○8四歩まで)

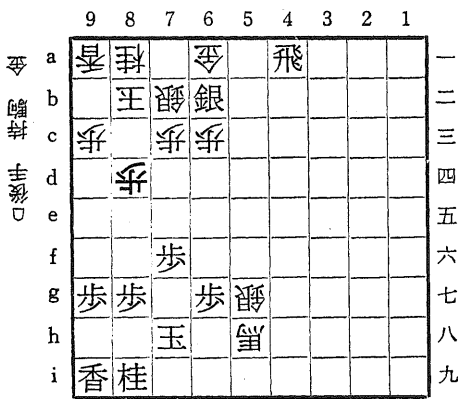


Diagram 7

駒を不用意に渡さない

第6図から後手○8四歩(第7図)と突く手が好手で、▲7一角と王手をしても以下、

- ▲7 同金 ▲同銀不成 ○8 三玉
- ▲8 二金 ○9 四玉 ▲9 五玉
- 同玉 ▲9 六歩 ○8 五玉
- ▲4 五飛成 ○7 六玉(参考2図)

▲先手 持駒 角金

(参考2図は○7六玉まで)



Reference Diagram 2

と逃げられてギリギリで詰みません。加えて、後手には角が銀が手に入ることにになり、先手玉は詰まされてしまします。このように一手スキ、二手スキといつても駒が入る形なのか、全く入らない形なのかは、お互いの寄せの關係に重大な影響を及ぼします。

▲先手 持駒 なし

Don't swap off pieces carelessly

Going on from Diagram 6, ○P-8d by White (Diagram 7) is a fine move, and even if Black checks with ▲B*7a, followed by:

- Gx7a; ▲Sx7a=, ○K-8c; ▲G*8b, ○K-9d; ▲G*9e,
- Kx9e; ▲P-9f, ○K-8e; ▲R-4e+. ○K-7f (Reference

Diagram 2).....

.....White can escape; there is no mate.

Moreover, White gets a bishop or a silver in hand and *Black's* king will end up being mated.

So, no matter if there is one move leeway or two moves leeway, the possibility of the opponent getting any pieces in hand or getting none at all has an important bearing on the relationship between both sides' play in the endgame.

(第8図)

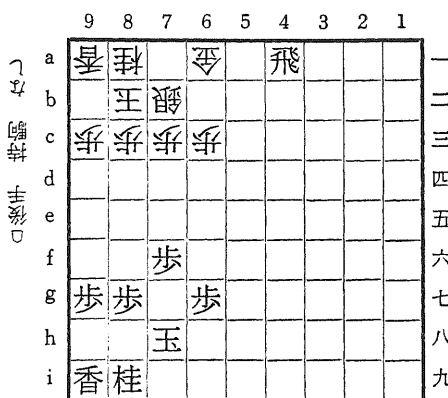


Diagram 8

(美)

濃の急所は6二に有り、で■6二香とまず手順の一手を放ちます。

■先手 持駒 角香

(最)

後は、第8図のように持駒が角と香の場合です。

一見、持駒に不自由な感じがありますが、この形はきれいに決まります。

第8図からの指し手

■6二香 □7一金 ■5三角

(第9図)

(第9図は■5三角まで)

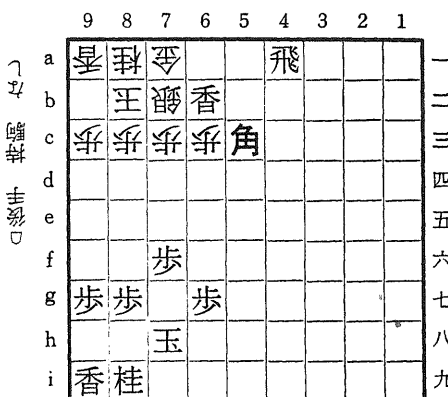


Diagram 9

□同金と取れば■7一角ですから、□7一金と逃げます。続いて■5三角が次に■7一飛成、□同玉、■6一香成以下の詰みを見せた鋭い一手で後手受けなしです。

■先手 持駒 なし

Finally, the case when, as in Diagram 8, the pieces in hand are a bishop and lance.

At first glance you might feel there are not enough pieces in hand, but there is a pretty finish in this position.

Moves from Diagram 8:

■L*6b, □G-7a; ■B*5c (Diagram 9)

The vital point of the Mino is at 6b; so Black sets the ball rolling with ■L*6b.

If White captures with □Gx6b Black plays ■B*7a. Therefore, White runs away with □G-7a. Then comes ■B*5c, a powerful move threatening mate next with ■Rx7a+. □Kx7a; ■L-6a+, etc. and White is defenceless.

But here again, if White plays □P-7d, Black must not forget that he will be handing over a rook by playing ■Rx7a+.

■ 第四講 終盤のコツ

良い王手、悪い王手

(王)

手のタイミングと王手のかけ方は有段者でもなかなか難しいようです。まず7・8割の王手は悪手です。では良い王手とはどんなものかと言えば、真つ先に二枚落ちの定跡が浮かびます。第1図がそれで、下手▲4四歩とした局面。

▲下手 持駒 歩

(第1図は▲4四歩まで)

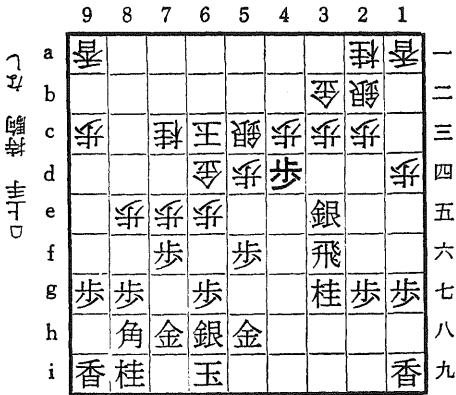


Diagram 1

(第2図は△6三五まで)



Diagram 2

(二) の定跡はうま過ぎていて、第2図では下手必勝になっています。しかし、これからが問題となるところ

第1図からの指し手

- △5五歩 ▲4六飛
- ▲同銀 △同銀
- △4四歩 ▲同飛
- ▲5五角 △6三五(第2図)
- ▲同玉

LECTURE 4: Endgame niceties

GOOD CHECKS AND BAD CHECKS

The timing of checks and the right way to make checks are things that seem to cause trouble even for dan players. But in any case 70~80% of checks are bad.

As to what constitutes a good check, a certain two-piece joseki springs to mind straightaway. It is shown in Diagram 1. Black has just played ▲P-4d

Moves from Diagram 1:

- △P-5e; ▲R-4f, △Px4d; ▲Sx4d, △Sx4d; ▲Rx4d,
- △P*4c; ▲Rx6d, △Kx6d; ▲Ex5e, △K-6c (Diagram 2)

This joseki is too good and in Diagram 2 Black has a certain win. But there is something that he must watch now.

(第3図は□3一玉まで)

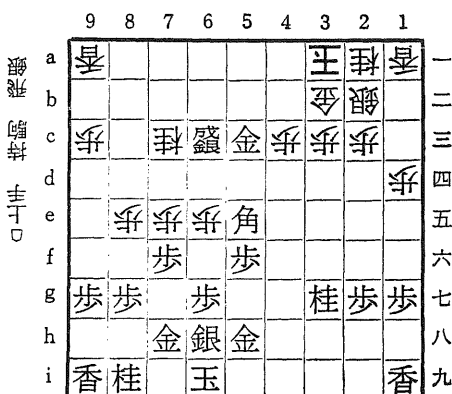


Diagram 3

第2図からの指し手悪い王手
 ■6四銀 □5二玉 ■5三金
 □4一玉 ■6三銀成 □3一玉
 (第3図)
 手、■6四銀から■5三金はなんとなく打ってみたくなる王手ですが、□4一玉から□3一玉と逃げられ、次に□1三銀が回るともつれます。このように逃がす王手は筋が悪いのです。

■下手 持駒 歩三

(第4図は■5三金まで)

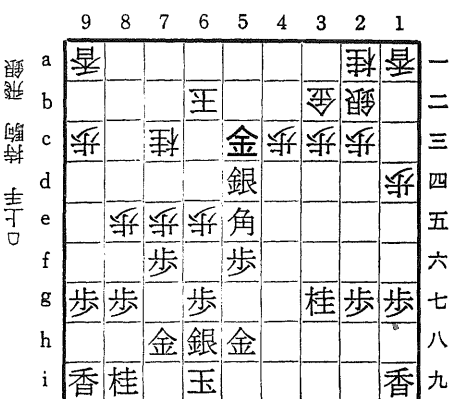


Diagram 4

第2図からの指し手良い王手
 ■5四銀 □6二玉 ■5三金
 (第4図)
 の良い王手は■5四銀。取れば、■6四金までなので□6二玉ですが、■5三金が玉を逃がさない手です。以下、□5一玉なら■4二歩、又は■4四歩、□同歩、■7三角成、□4一玉、■4三歩で寄り形です。

■下手 持駒 歩三

Moves from Diagram 2: —Bad checks

■S*6d, □K-5b; ■G*5c, □K-4a; ■S-6c+.

□K-3a (Diagram 3)

Black checks as if he wants to drop regardless, with ■S*6d and ■G*5c, but White's king can escape with □K-4a then □K-3a, and if White next plays □S-1c complications will ensue. Checks that allow escape like this are bad style.

Moves from Diagram 2: —Good checks

■S*5d, □K-6b; ■G*5c (Diagram 4)

Good style requires checking with ■S*5d. If White captures, Black has ■G*6d, so that White will play □K-6b. But ■G*5c then does not allow the king to escape. Now if □K-5a: ■P*4b, or ■P*4d, □P×4d; ■B×7c+, □K-4a; ■P*4c, and the king is near mate.

(第5図は△5二銀まで)

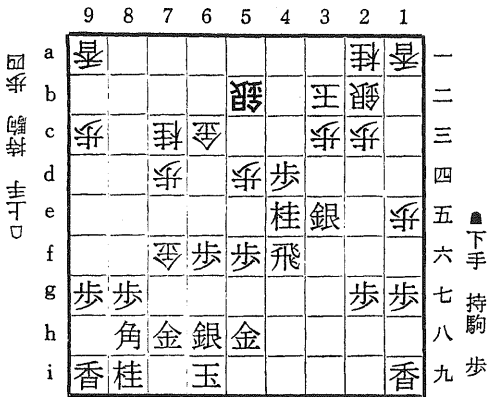


Diagram 5

(ま)

ず 6七銀と強く交換に出た手が強手かつ好手です。

(第6図)

- 第5図も二枚落ちです。
- 第5図からの指し手
- △6七銀
- △7五金
- △同歩
- ▲同銀
- ▲3四歩
- ▲4二歩

焦らず急所は逃がさず

(第6図は△4二歩まで)



Diagram 6

ここのまでの下手の攻めは申し分ないのですが、問題はここからの攻めです。

上手はこの形では交換に応じられないので△7五金と引きますが、続く▲3四歩が調子の良い攻めです。▲3四歩に、単に△4二歩と受けるのでは、▲3三歩成、△同桂、▲同桂成、△同銀、▲3四歩と急所を押えられて勝ち目がありませんので△同歩と取って居直りました。

Don't rush and don't forget the vital point

Diagram 5 is also a two-piece game.

Moves from Diagram 5:

▲S-6g, △G-7e; ▲P*3d, △Px3d; ▲Sx3d.

△P*4b (Diagram 6)

▲S-6g first is a good, strong move, urging an exchange on White.

Since White cannot reply by exchanging in this position, he withdraws with △G-7e. But then ▲P*3d is a well timed attack. If White defends against ▲P*3d by simply playing △P*4b, Black can put pressure on the vital point with ▲Px3c+, △Nx3c; ▲Nx3c+, △Sx3c; ▲P*3d and White has no chance of winning. Therefore he captures with △Px3d and stands his ground.

Black's attack so far has been blameless but the problem for him now is to how to attack from here.

(第7図は○3三步まで)

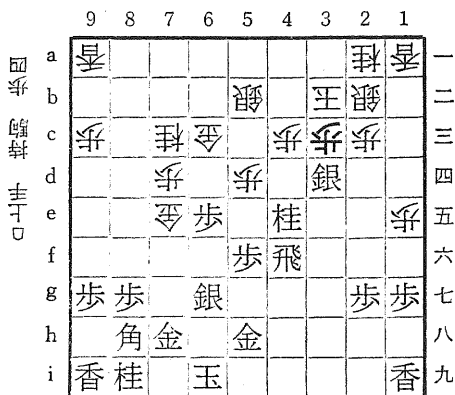


Diagram 7

(第8図は■4三銀成まで)

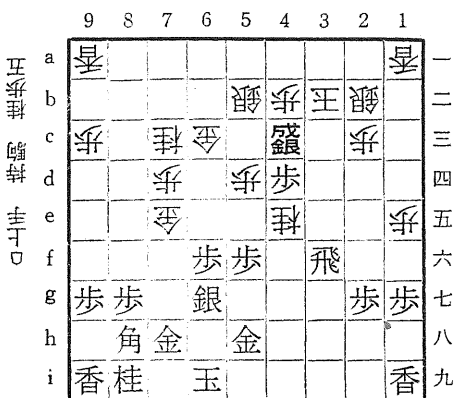


Diagram 8

第6図からの指し手〓悪い王手

■4三步成 ○同歩 ■6五歩

○3三步 (第7図)

も攻撃にと■4三步成、■6五歩として○3三步と急所に先着され以下、■3三桂成、○同桂、■同銀成、○同銀、■3四歩、○同銀、■1一角成としたものの○2二銀、■1二馬、○6六歩と打たれ下手の敗局となりました。

〓王手は焦らず急所は逃がさずです。

第6図からの指し手〓良い王手

■3三步 ○同桂 ■3六飛

○4五桂 ■4三銀成 (第8図)

けの急所は攻めの急所で■3三步がこの一手。○同桂なら■3六飛、

す。又○同桂で○4一玉なら■2六飛と回つて、■2三銀成を狙えば勝勢です。

Moves from Diagram 6: —Bad checks

■ P-4c+, ○ Px4c; ■ P-6e, ○ P*3c (Diagram 7)

Even if Black tries to bring the bishop into the attack with ■ P-4c+ and ■ P-6e, White is able to get to the vital square first with ○ P*3c, and now, although Black can play ■ Nx3c+, ○ Nx3c; ■ Sx3c+, ○ Sx3c; ■ P*3d, ○ Sx3d; ■ Bx1a+, this allows ○ S-2b; ■ +B-1b, ○ P*6f, which is now a lost position for Black.

Moves from Diagram 6: —Good checks

■ P*3c, ○ Nx3c; ■ R-3f, ○ Nx4e; ■ S-4c+ (Diagram 8)

The vital point for defence is the vital point for attack; ■ P*3c is the only move. If ○ Nx3c, Black gets access to the king, after ■ R-3f, ○ Nx4e, through ■ S*4c+. Or if ○ K-4a instead of ○ Nx3c: Black plays ■ R-2f and as he can aim at ■ Sx2c+ he has a won game. It is a case of "Don't rush and don't forget the vital point."

第五講 玉に対する感覚

王手の逃げ方

駒

落ちてプロと対戦して上手の玉がヒラリヒラリと逃げ回りなかなか捕えられない経験をしたことがあるはずです。将棋が強くなるに従い自玉の一番の安全地帯や王手に対する逃げ方など、玉に対する感覚が鋭くなっていくものです。

■ 先手 持駒 桂歩四

(第1図は△8四桂まで)

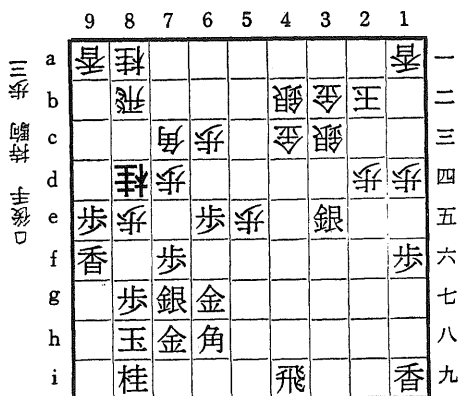


Diagram 1

(第2図は■9八玉まで)

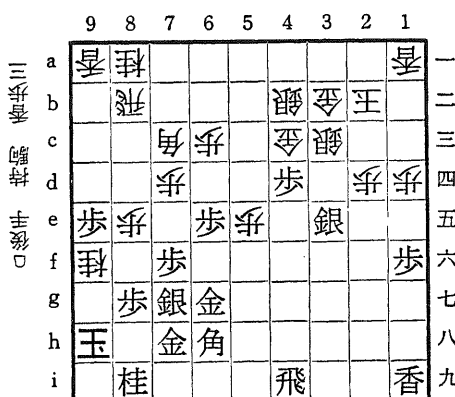


Diagram 2

(第2図)

■ 4四歩 □ 9六桂

■ 9八玉

■ 先手 持駒 桂歩三

この感覚が鋭くなるにつれ、勝つというより容易に負けないという指し方ができるようになるのです。

第1図は矢倉戦で、後手が△8四桂と打った局面です。香が助からなくては、先手不利とあきらめてはいけません。

第1図からの指し手

LECTURE 5: A feel for the kings
HOW TO GET OUT OF CHECK

I expect you have had the experience of playing a handicap game with a professional in which you have found his king ever so hard to capture as it escapes oh so nimbly. But as you get stronger at shogi your feel for the kings, as regards for instance the best safety zone for your own king or how to get out of check, becomes more acute.

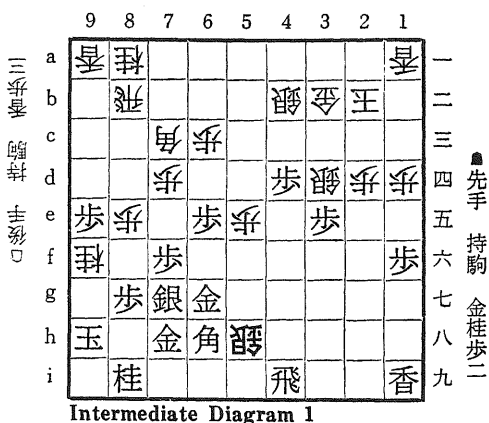
As this sensitivity becomes more acute you will achieve a way of playing which is not so much about winning as making it harder to lose.

Diagram 1 is a Fortress game. White has just played △ N*8d. It is no good Black resigning himself to being behind just because his lance is beyond saving.

Moves from Diagram 1:

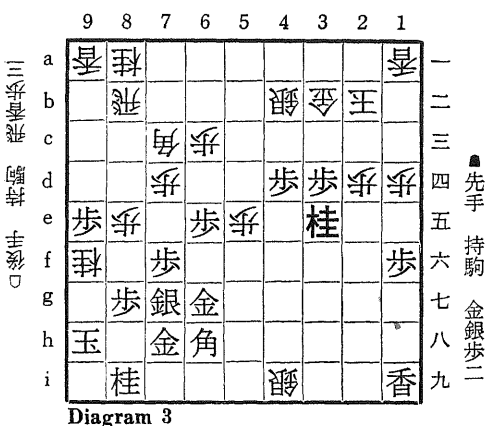
■ P*4d, □ Nx9f; ■ K-9h (Diagram 2)

(途中1図は□5八銀まで)



手、■4四歩が急所の一着です。
後手□9六桂と香を取って王手な
かけられた時、ためらわずに■9八玉と
逃げる事ができるでしょうか。
第2図からの指し手
□3四金 ■同銀 □同銀
■3五歩 □5八銀(途中1図)
■3四歩 □4九銀不成 ■3五桂
(第3図)

(第3図は■3五桂まで)



手、■9八玉は自陣の守備駒から
分離して、一見なんとなく不安な
感じがするかも知れません。
しかし、この形は、後手が□9七歩、
■同桂、□9五香と走ってきても、結局
□8八桂成と捨ててより攻めがないので
意外に安全なのです。
これが前述した玉に対する感覚の問題
になる訳です。

■ P*4d by Black is the move to hit the vital point. When White captures the lance with check by playing □ Nx9f, would you say unhesitatingly that Black could escape with ■ K-9h?

Moves from Diagram 2:

□ G-3d; ■ Sx3d, □ Sx3d; ■ P*3e, □ S*5h (Intermediate Diagram 1); ■ Px3d, □ Sx4i=; ■ N*3e (Diagram 3)

Black's ■ K-9h isolates the king from its own defenders and at first glance one would perhaps feel it is somehow unsafe.

In this position, however, even if White comes in with □ P*9g; ■ Nx9g, □ Lx9e, in the end he has no attack other than sacrificing the knight with □ N-8h+. The king is therefore extremely safe.

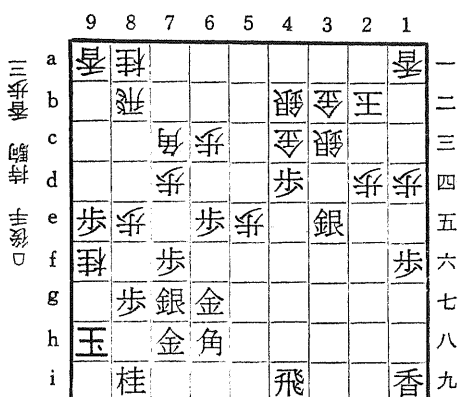
This means the problem is one of having a feel for the kings, as mentioned above.

下手は詰む方に逃げる

(後)

手の○3四金に▲同銀、○同銀と金銀交換して▲3五歩と打てば銀が逃げられず○5八銀と反撃するでしょうが、▲9八玉型は飛車を渡しても自陣には響かないので、銀を取って○4九銀不成に▲3五桂と打ち次に▲2三歩や▲4三銀を狙って先手優勢です。

(再掲第2図は▲9八玉まで)



Repeat Diagram 2

(参考1図は○5八銀まで)



Reference Diagram 1

これを第2図、▲9八玉で▲7九玉と逃げると、同じように○5八銀(参考1図)と打つ手が、今度は飛車を渡せない形だけに非常に厳しい手となります。この時後手の○9六桂が先手玉の逃げ道をピッタリ封鎖している上に、先手の攻め駒(▲4九飛)を攻めるのが後手にとつては攻防の手となるのに注目して下さい。

It is bad style to run towards the mating net

After ○ G-3d by White, Black exchanges generals with ▲ Sx3d, ○ Sx3d and when he plays ▲ P*3e, White will not move the silver away but will probably counterattack with ○ S*5h. But with the king on 9h, there will be no effect on Black's camp even if he allows White a rook in hand. Therefore he takes the silver and after ○ Sx4i= he plays ▲ N*3e to aim next at ▲ P*2c or ▲ S*4c Black has the upperhand.

If, in Diagram 2, the king escapes with ▲ K-7i instead of ▲ K-9h, White's same drop ○ S*5h (Reference Diagram 1) is an extremely severe move, for now Black cannot let him have a rook in hand.

In that case White's knight on 9f would be blocking the black king's escape route completely. Note, in addition, that by attacking Black's attacking pieces (the rook on 4i), White would be combining attack and defence

(第4図は□3四銀打まで)



Diagram 4

(参考2図は■2三歩まで)



Reference Diagram 2

(第4)

4図は私の実戦で、今後手に、□3四銀打と手厚く守られた局面です。この局面で第一感、寄せ有りと思つたのですが、考えれば考えるほど意外に難しく、結局、■6三竜とひと呼吸おくことにしました。

もし、この局面で寄せるとしたら、■1五桂の王手なのですが、果たしてうまくいくでしょうか。

第4図からの指し手

■1五桂 □1四玉(第5図)

(先)

手の■1五桂には、当然□1四玉と逃げる一手です。

しかし、当然と言われても玉が不安定になり、ピンとこない人もいるでしょう。

この手で□1二玉と逃げるのは、■3二竜、□同歩、■2三歩(参考2図)と打つ手が次に■2二金以下の詰めろです。

Diagram 4 shows one of my games. White has just defended by making thickness with □ S*3d. In this position one's first impression would be to think that there must be a mate, but no matter how hard I thought it was all too difficult and in the end I decided to bide my time with ■ +R-6c.

If there is a mate in this position, it must start with the check of ■ N*1e. Perhaps it does work after all?

Moves from Diagram 4:

■ N*1e, □ K-1d (Diagram 5)

After ■ N*1e by Black, obviously the only move for White to escape is □ K-1d.

But, obvious though it may be to me, there will probably be those of you who think it makes the king unsafe and is wide o the mark.

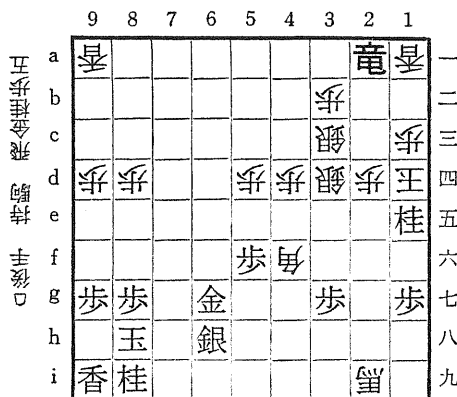
If instead White gets out of check with □ K-1b, Black will play ■ +Rx3b, □ Px3b; ■ P*2c (Reference Diagram 2), and will be threatening mate next with ■ G*2b etc.

(第5図は□1四玉まで)



Diagram 5

(途中2図は■2一飛成まで)



Intermediate Diagram 2

上部へ脱出は夢がある

(後)

手、□1四玉の形は不安定のようにも「桂頭の玉寄せにくし」の格言通り、桂がいるためかえって寄りません。逆に終盤の王手に対しては、玉は上部へ逃げる方が夢と希望があります。

第5図からの指し手

■3二竜 □同歩 ■2一飛成(途中2図)

■先手 持駒 金銀香歩

□3七角成 ■1六金 □2二金
(第6図)

(第)

5図で、もう一枚桂が持駒に有れば■2六桂で簡単ですが、それはないものねだりと言うものでしょう。

■3二竜、□同歩に■2一飛成となれば、■2六桂と■2三銀の詰みを見せ、これで簡単に寄りかと思つたのですが、□3七角成とする好手が有ります。

■先手 持駒 金二銀桂香歩

Escaping up the board

Although the position of White's king on 1d seems unsafe, it accords with the proverb 'A king at the head of a knight is hard to mate'; and because there is a knight there, there is no access to the king. Indeed, the further up the board the king can run in answer to checks in the endgame, the more light there is at the end of the tunnel.

Moves from Diagram 5:

■ +Rx3b, □ Px3b; ■ Rx2a+ (Intermediate Diagram 2)

□ Bx3g+; ■ G*1f, □ G*2b (Diagram 6)

In Diagram 5, if Black has one more knight in hand it is simple: he plays ■ N*2f. But that is asking for the impossible.

After ■ +Rx3b, □ Px3b; ■ Rx2a+ Black is indeed threatening mate with ■ N*2f, and with ■ S*2c, and I thought it would be easy to wrap the game up. But White has a very good move in □ Bx3g+.

(第6図は△2二金まで)



Diagram 6

この手は、▲2六桂を防ぐと同時に、上部を開拓して容易に寄りません。続いて▲1六金には、△2二金と打ち狭い所で頑張ります。

第6図以下、先手が▲1一竜なら、△2八飛(参考3図)と打つ手が、▲2六桂に備えつつ△7六桂の攻めを見せて、先手が容易に勝てない将棋になります。

(参考3図は△2八飛まで)



Reference Diagram 3

桂頭の玉は、桂を取らずにそのままで頑張られると、寄せるに寄せにくく、しかも▲2三桂成と捨てなければ寄らないのは、前述の△9六桂の場合と同じことです。

駒落で下手がなかなか勝てないのは、攻めの間違っただけではありません。寄らない玉まで逃げ方を間違えて寄せられるからです。

This move prevents ▲N*2f and at the same time clears the ground in front of the king, making it difficult for Black to get to the king.

Then after ▲G*1f White plays △G*2b in a last-ditch stand.

In Diagram 6, if Black plays ▲+Rx1a, then △R*2h (Reference Diagram 3) defends against ▲N*2f, and at the same time threatens to attack with △N*7f. Black will not find the game easy to win now.

So long as the king can stay at the head of the knight and resist without capturing it, it will be very difficult for Black to get to the king and unless he can sacrifice the knight with ▲N-2c+ there will be no mate. This is just as it was with △N*9f mentioned above.

The reason Black cannot win so easily in handicap games is not just because there is a difference in attacking ability. It is also because Black allows White access to his king by making mistakes in getting out of check and does not put his king in positions where White cannot get to it.

■ 第六講 三手、二手、一手スキ

寄せ合いの速度計算 ①

(終)

盤戦で最も大切なのは、双方の詰みまでの距離を計りながら寄せ手を進めることです。つまり速度計算で、これをせず何気なく戦うのは、囲碁で言えば目算をしないでいつの間にか終局になつてしまふのと同じことです。

■ 先手 持駒 角二銀歩三



Diagram 1

(第2図は■8二角成まで)



Diagram 2

(ま)

ず第1図で、お互いの詰みまでの距離を調べてみます。

(第2図)

■ 7三角

○ 4一玉

■ 8二角成

第1図からの指し手

この講では、速度計算のポイントを当てて、その距離の計り方を私の実戦譜から取材して数字を使って解説してみましよう。

LECTURE 6: Breathing spaces

HOW TO CALCULATE THE SPEED OF AN ENDGAME RACE—①

The most important thing in the endgame is to continue gaining access to the enemy king while estimating how long it will take to mate for *both* sides; in other words, to calculate the speed of the endgame race. If you attack regardless, without doing this, it is the same as not counting in go but just playing on until the game drifts to a conclusion.

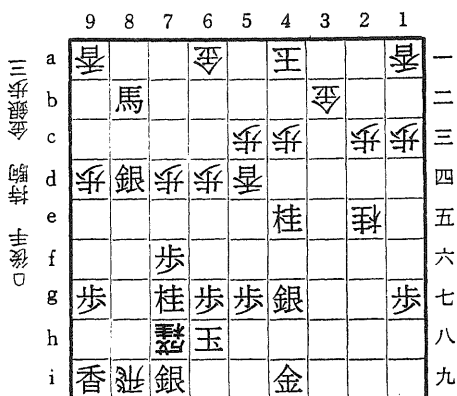
In this lecture, with the calculation of the speed of the endgame firmly in mind, I shall attempt to explain by using a numerical notation how to estimate how long it takes to mate. The examples are from my own games.

Moves from Diagram 1:

■ B*7c, ○ K-4a; ■ Bx8b+ (Diagram 2)

Diagram 1: first we try to discover how far both sides are from mate.

(途中1図は□7八桂成まで)



Intermediate Diagram 1

(第3図は□4九飛成まで)

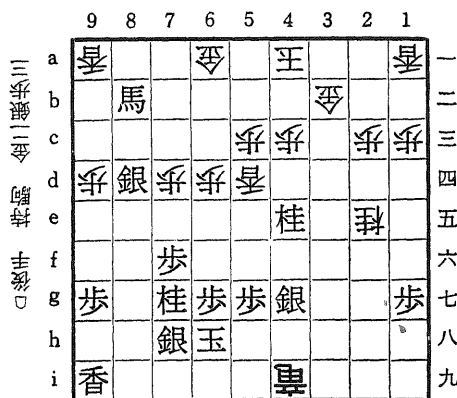


Diagram 3

先手玉は詰めるではありませんが、次に詰めるがかかるので二手スキです。これを「2」と表現します。

後手玉は▲7三角と王手飛車で飛車を取っても、まだ詰めるではないので三手スキ、つまり「3」です。

「2」と「3」の攻め合いですが、他に適当な手がないので、▲7三角から▲8二角成と飛車を取りました。

■先手 持駒 飛角歩三

第2図からの指し手

□8六桂 ■7九銀 □7八桂成 (途中1図)

■同 銀 □4九飛成(第3図)

第2図では「2」と「2」の局面ですから、当然後手は、□8六桂と詰めるの「1」をかけてきます。

この数字を早く「0」にした方が勝ちです。

■先手 持駒 飛角桂歩三

It is not threatmate against Black's king, but as it will be on the next move he has only a two-move breathing space. This we shall denote as a '2'.

White's king is still not threatmated even if Black forks the king and rook with ▲B*7c and captures the rook. He has a three-move breathing space, that is a '3'.

So this is a race between a '2' and a '3'. But as there were no other decent moves Black played ▲B*7c anyway and then captured the rook with ▲Bx8b+

Moves from Diagram 2:

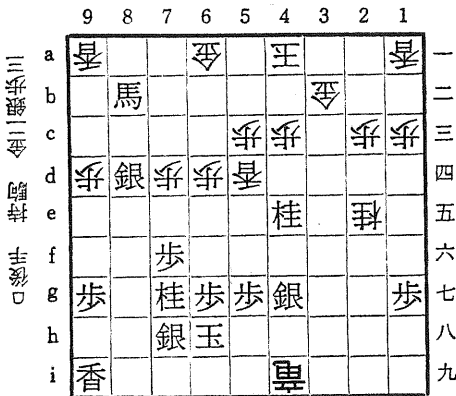
□ N*8f: ■ S*7i, □ Nx7h+ (Intermediate Diagram 1).

■ Sx7h, □ Rx4i+ (Diagram 3)

Because Diagram 2 is now a '2' versus '2' situation. White naturally plays □ N*8f to create a '1', or a threatmate.

The winner will be the first to get this figure down to '0'.

(再掲第3図は□4九飛成まで)



Repeat Diagram 3

(参考1図は□8七歩まで)



Reference Diagram 1

Reversing a '1' versus '2' situation

Given the numerical situation it will be a futile race if Black continues to fight with a '1' versus a '2'. so after □ N*8f Black extends his breathing space in defence to '2' with ▲ S*7i.

As White's king has no defence to moves such as ▲ P*3c by Black, his only option is to attack. White plays □ N*7h+: ▲ S*7h, □ R*4i+ and again reduces Black to a '1'.

In such cases, one posture for Black to adopt is to revert to defending in the hope of escaping from the succession of '1' s. But even if he defends with ▲ N*5i in Diagram 3, the king is pursued in check by □ +R-4h; ▲ S-5h, □ L*5g+, ▲ K-7i and then □ P*8g (Reference Diagram 1) is a '1', that is threatmate, and there is no defence against this.

2と1を逆転する手段

(数)

の上でも「1」と「2」では攻め合いにならないので□8六桂に▲7九銀と受け距離を「2」に伸ばします。後手玉は先手から▲3三歩などの手があつて受けないので、ともかく攻める一手です。□7八桂成、▲同銀、□4九飛成と再び「1」をかけてきました。

このような場合、先手の考え方としては、受けに回って「1」の連続から逃がれるのも一つの手段です。しかし、第3図から▲5九桂と受けても、□4八竜、▲5八銀、□5七香成、▲7九玉と王手で追われ、□8七歩(参考1図)と詰めるの「1」をかけられて、これ以上の受けはありません。

(第4図は▲6五桂まで)



Diagram 6

(第5図は▲3二角まで)



Diagram 7

受けても受け切れず、さりとて後手玉は僅かに詰まず、攻防とも見込みなしに見える。

再掲第3図からの指し手

▲6五桂 (第4図)

手、▲6五桂と歩頭に跳び出すのが妙手で一気に先手の勝ちとなりました。この手の意味は、7七へ玉の逃げ道を作ったことです。

これによって、先手玉は詰まず「2」の状態にしたと同時に、後手玉に▲5三桂左不成以下の詰めろ「1」をかけて、「2」と「1」の距離関係を逆転させた手なのです。これを「詰めろ逃がれの詰めろ」と言い今度は後手が受ける番です。

第4図からの指し手

△6五同歩 ▲3三歩 △3一金

▲3二角 (第5図)

先手 持駒 飛桂歩二

So if he defends he cannot defend completely. Yet White's king is not quite mateable! Black seems to have no prospects either in attack or in defence.

Move from Repeat Diagram 3

▲ N-6e (Diagram 4)

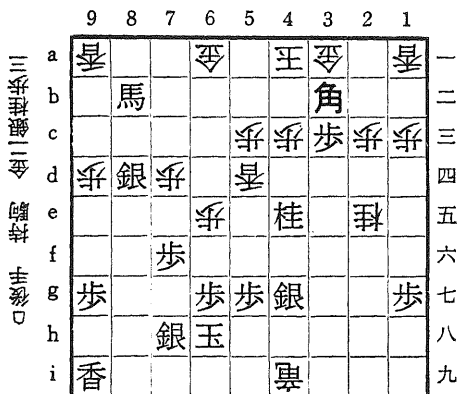
The advance of Black's knight to the head of an enemy pawn with ▲ N-6e is a fine move: all of a sudden it is a win for Black. The significance of this move is that creates an escape route for the king via 7g.

This means his king cannot be mated, but whilst it makes a '2' for him it creates a '1' against White's king, threatening mate with ▲ N6ex5c= etc. Black has reversed the '1'-'2' relationship. This is referred to as a "threatmate to escape threatmate" and now it is White's turn to defend.

Moves from Diagram 4:

△ Px6e; ▲ P*3c, △ G-3a, ▲ B*3b (Diagram 5)

(再掲第5図は▲3二角まで)



Repeat Diagram 5

(再掲途中1図は□7八桂成まで)



Repeat Int. Diagram 1

Calculate as you approach the king

Even if White answers ▲ N-6e with □ Px6e, after ▲ P*3c Black can complete access to the white king with a succession of '1's or checks. In Diagram 5, if White plays □ K-5b, after ▲ +B-6d Black has a succession of '1's. Incidentally, it is because Black was aiming at creating threatmate with ▲ N-6e that he did not play any unnecessary checks such as ▲ R*2a.

When you are, for example, attacking speculatively or when you are losing material and giving the opponent a lot of defending pieces in hand, it may be that somewhere you will give him a chance to turn the tables even though you have started the race with the same number of moves to mate.

However, in the case of this game there was a chance for White to win anyway, for in the sequence from Diagram 2 to Diagram 3 □ Nx7h+ (Intermediate Diagram 1) was a fatal mistake.

距離を計って寄せ切れ

(後)

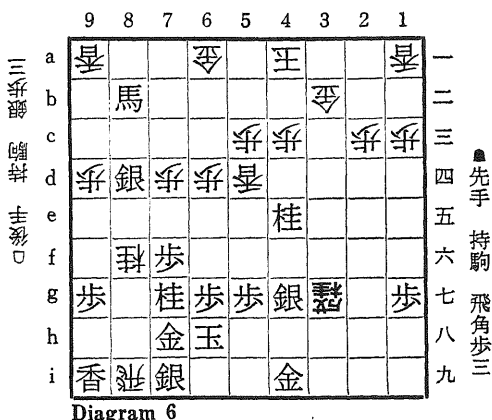
手、▲6五桂に□同歩としても今度は▲3三步から「1」又は王手の連続で寄せ切れます。第5図から、□5二玉なら▲6四馬以下「1」の連続です。途中、先手が無用の王手(▲2一飛など)をしなかったのは、この▲6五桂で詰めるにするのを狙っていたからです。

このように、攻めが頼りなかったり、駒損して相手に受け駒をたくさん持たれている場合などは、同じ距離から攻め合っても、どこかで距離を逆転されてしまうことがあります。

しかし、この将棋の場合後手にも勝ちチャンスはあったのです。

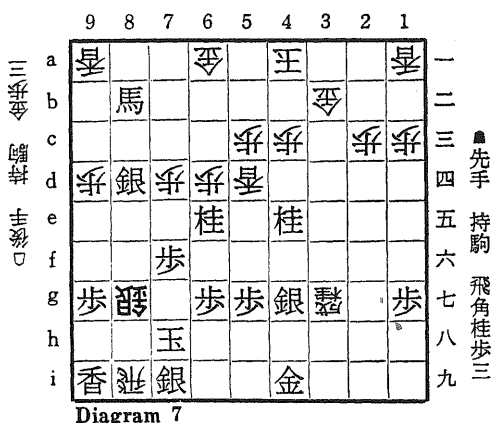
それは第2図から第3図に至る手順中□7八桂成(途中1図)が敗着でした。

(第6図は□3七桂成まで)



④ 中1図の□7八桂成では、□3七桂成(第6図)と指す手です。
 この手でも、次に□7八桂成以下先手玉は詰むので「1」の手だったのです。
 その上、先手にはこの詰めろを逃がれる適当な手がないのです。
 第6図からの指し手
 ■6五桂 □7八桂成 ■同玉
 □8七銀 (第7図)
 ■先手 持駒 飛角歩三

(第7図は□8七銀まで)



⑤ 方なく先手は前と同じように■6五桂と跳ねましたが、この手は先手玉に対する「1」を受けていません。
 □7八桂成に■同玉としても□8七銀と打たれます。第7図から、■8九玉なら□8八歩、又■7七玉でも□7六銀成、■同玉、□8五金以下詰みです。
 終盤はこのように速度計算をしながら寄せ合うのです。

The move to play instead of □ Nx7h+ in Intermediate Diagram 1 was □ N-3g+ (Diagram 6).

This move too is a '1' because it threatens mate with □ Nx7h+ etc. But in addition Black has no way to escape this threatmate.

Moves from Diagram 6:

■ N-6e, □ Nx7h+; ■ Kx7h, □ S*8g (Diagram 7)

Inevitably Black, as before, will play ■ N-6e; but this move is not defending against the '1' on Black's king.

After □ Nx7h+, even if Black plays ■ Kx7h White can play the drop □ S*8g. In Diagram 7 if ■ Kx8i: □ P*8h; or if ■ K-7g: □ Sx7f+; ■ Kx7f, □ G*8e etc. and mate.

Thus the endgame is a race to gain access to the kings while calculating how far each is from mate.

第七講 〓 ギリギリの逆転

寄せ合いの速度計算 ②

度は私の指導対局から例題を探りましょう。第1図は飛香落の終盤戦で、下手が 〓 1二竜と入った局面です。

第1図からの指し手

- 〓 5七桂
- 〓 5九玉
- 〓 3七角
- 〓 4八桂
- 〓 7五桂 (第2図)

下手 持駒 金桂二香歩五

(第1図は 〓 1二竜まで)

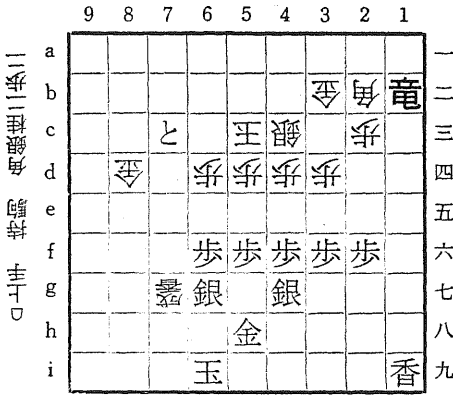


Diagram 1

(第2図は 〓 7五桂まで)

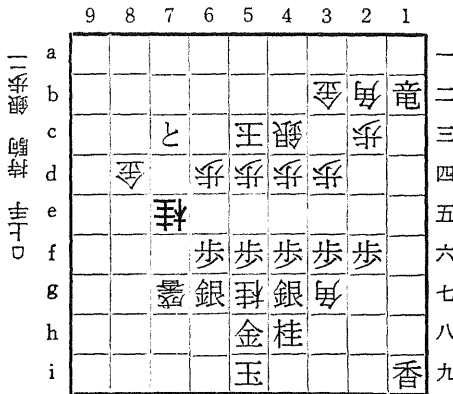


Diagram 2

(第3図)

- 〓 6九香
- 〓 6七桂不成
- 〓 同 香
- 〓 6九銀
- 〓 5七金
- 〓 6八銀

下手 持駒 金桂香歩五

上 手の 〓 5七桂に 〓 同金なら 〓 6八銀、 〓 5八玉、 〓 3九角で寄り筋なので 〓 5九玉と逃げる一手。そこで 〓 3七角と玉が 4八に逃げる道を封じておいてから、 〓 7五桂と銀取りに打ちます。

第2図からの指し手 ①

LECTURE 7: Turning the tables

HOW TO CALCULATE THE SPEED OF AN ENDGAME—②

Now let us look at an example from one of my teaching games. Diagram 1 shows the endgame of a rook-and-lance game. Black has just come in with 〓 +R-1b.

Moves from Diagram 1:

〓 N*5g; 〓 K-5i, 〓 B*3g; 〓 N*4h, 〓 N*7e (Diagram 2)

If Black answers White's 〓 N*5g with 〓 Gx5g, White has a mate with 〓 S*6h; 〓 K-5h, 〓 B*3i. Therefore the only move to get out of check is 〓 K-5i. Thereupon White seals off the route to 4h by which the king is escaping, with 〓 B*3g, and then threatens the silver with 〓 N*7e.

Moves from Diagram 2: —①

〓 L*6i, 〓 Nx6g=; 〓 Lx6g, 〓 S*6i; 〓 Gx5g.

〓 S*6h (Diagram 3)

(第3図は△6八銀まで)



Diagram 3

(下) 手は▲6九香としても△6七桂不成から△6九銀と金取りに打たれては受かりません。▲5七金に△6八銀と打った第3図からは▲4九玉、△5七銀成、▲3八玉(▲3八金なら△4七成銀)、△4八角成以下一手一手の寄せ(詰める「1」の状態が最後まで続いて寄せること)で下手の投了となりましたが、下手に第2図の局面で勝ち筋があったのです。

(第4図は▲2二竜まで)



Diagram 4

第2図からの指し手② ▲2二竜(第4図) 1図に戻って、▲1二竜の手は、次の▲2二竜で詰めるがかかるので、二手スキ「2」の手だったはずで、上手は△5七桂以下、王手で迫ったものの△7五桂は詰めるになっけていません。つまり桂打ちは「2」の手ですから、▲2二竜と「1」の手で勝ちだった訳です。

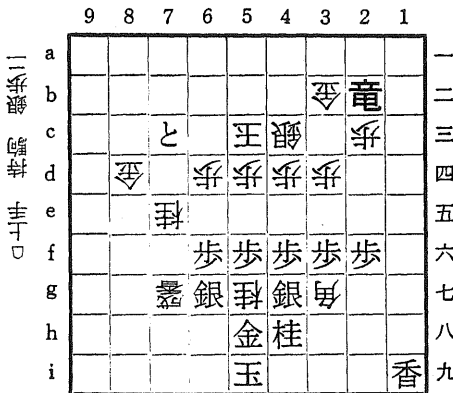
Even if Black plays ▲L*6i, after △Nx6g= then △S*6i threatening the gold, Black has no defence. In Diagram 3 where White has just answered ▲Gx5g with △S*6h, White can gain access to the black king step by step: ▲K-4i, △Sx5g+; ▲K-3h (if ▲G*3h: △+Sx4g), △Bx4h+ etc. (gaining access in such a way that at the end it is a threatmate or '1'). Here Black resigned. But there was a way for Black to win in Diagram 2!

Move from Diagram 2: —②

▲+Rx2b (Diagram 4)

Returning to Diagram 1, the move ▲+R-1b will be followed by the threatmate of ▲+Rx2b and so gives White a breathing space of '2'. But although White puts pressure on with the check △N*5g etc. △N*7e is not threatmate. In fact this knight drop is also a '2' move. so that a '1' move, ▲+Rx2b, should win.

(再掲第4図は▲2二竜まで)



Repeat Diagram 4

(第5図は▲3一角まで)



Diagram 5

自陣だけに目をやるな

再掲第4図からの指し手

□6七桂不成 ▲同 金

□6二銀

▲3一角(第5図)

(下)

手玉は動けないので、怖いように見えますが、詰みはありません。さりとて、上手が□2二同金なら▲3一角以下簡単に詰んでしまいます。

▲下手 持駒 角金桂香歩五

二歩銀 駒持 手丁口

一 二 三 四 五 六 七 八 九

二歩銀 駒持 手丁口

一 二 三 四 五 六 七 八 九

そこで□6二銀と受けますが、▲3一角が好手で寄り筋です。以下は、□4二銀に▲同角成、□同玉(□同金は▲6三金以下詰み)、▲3三金、□5三玉、▲3二竜と切り、□同銀に▲4二銀、□5二玉、▲5三香で詰みです。攻め込まれると、つい自陣にだけ目がいきがちですが、常に詰みまでの距離計算をして指すのが肝心です。

Don't have eyes only for your own half of the board

Moves from Repeat Diagram 4:

□ Nx6g=; ▲ Gx6g, □ S*6b; ▲ B*3a (Diagram 5)

Since Black's king cannot move, it seems fraught with danger; but there is no mate. Yet if White plays □ Gx2b Black has a simple mate with ▲ B*3a etc.

Therefore White defends with □ S*6b, but ▲ B*3a is still a good move and achieves access to the king: after □ S*4b Black plays ▲ Bx4b+, □ Kx4b (if □ Gx4b: ▲ G*6c etc. is mate); ▲ G*3c, K-5c, ▲ +Rx3b and then, after □ Sx3b, ▲ S*4b, □ K-5b; ▲ L*5c forces mate.

If you are attacked there is a tendency for your eyes to look only at your own half of the board, but it is essential always to play in the light of how far it is to mate for *both* sides.

(第6図は▲5八玉まで)



Diagram 6

(第7図は▲3八金まで)



Diagram 7

(第6図)

6図もやはり指導対局で、角落戦の終盤です。

下手の△5五歩に対し、上手が6七にいた玉を▲5八玉と引いた局面です(都合上、手前が上手)。

まず実戦の進行を見て下さい。

第6図からの指し手①

△5六銀

▲6九桂

△3六歩

▲3八金(第7図)

▲上手 持駒 角金銀桂歩三

(下)

手は△5六銀と打ってきました。これは詰めるですから▲6九桂と

受け、△3六歩にも▲3八金と引きます。

△5六銀と一瞬は「1」の手がかかったにもかかわらず、受けられてみるとこれ以上攻めが続きません。

第7図以下、△7八竜と王手をして、

▲6八歩、△6七銀不成、▲4七玉と逃げると上部が厚くともつかまりません。

▲上手 持駒 角金銀歩三

Diagram 6 shows another teaching game and is the end of a bishop handicap game.

Against △ P-5e by White (the weaker player, colours being reversed here for convenience), Black has just pulled back his king, which was on 6g, to 5h.

First consider the way the game actually went.

Moves from Diagram 6: —①

△ S*5f; ▲ N*6i, △ P*3f; ▲ G-3h (Diagram 7)

White played △ S*5f. This is threatmate, so I defended with ▲ N*6i and after △ P*3f drew back with ▲ G-3h. Despite the fact that △ S*5f is an immediate '1' move, once I have been allowed to defend there is no way for White to continue the attack beyond this.

Going on from Diagram 7, although △ +R-7h will be check, the king can escape up the board with ▲ P*6h, △ S-6g=; ▲ K-4g. Here Black has thickness and will not succumb easily.

(再掲第6図は▲5八玉まで)

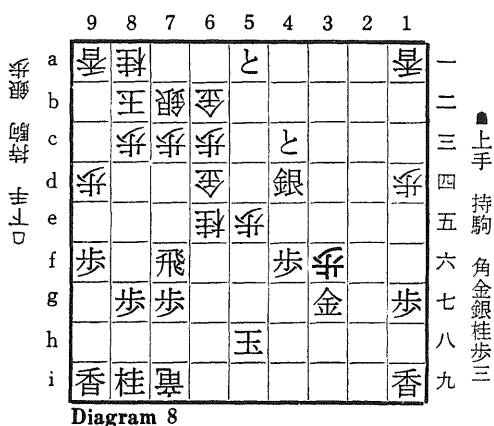


距離逆転のアプローチ

手は△5六銀以下の寄せで玉を捕え切れないとなれば、第6図に戻って、何か良い手はないかと考えるのですが、その前に下手の玉は何手スキなのか距離計算をして下さい。

再掲第6図からの指し手②
△3六歩 (第8図)

(第8図は△3六歩まで)



の△3六歩は詰めるのではないのですが、相当に受けにくい手です。

例えば、▲3六同金なら△3九竜から次の△5七銀が詰めるになります。又、▲3八金と引くと△2九竜が厳しく、▲3九金打としても△同竜、▲同金、△5七銀の詰みがあります。

しかし、この△3六歩が本例題のキーポイントなのです。

The approach to reversing the count

If it turns out that White cannot capture the king with the approach moves of △S*5f etc., we should return to Diagram 6 and consider whether there is not a better move. But first count how many moves breathing space White's king has.

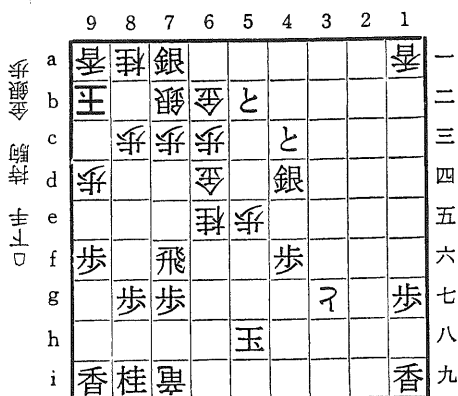
Move from Repeat Diagram 6: —②

△P*3f (Diagram 8)

This △P*3f is not threatmate but it is rather difficult to defend against. For instance, if ▲Gx3f, White achieves threatmate with △+R-3i then △S*5g. Or if Black pulls back the gold with ▲G-3h, now △+R-2i is severe and even if Black then plays ▲G*3i, White mates after △+Rx3i; ▲Gx3i, △S*5g.

△P*3f is the key move of this example.

(参考1図は△9二玉まで)



Reference Diagram 1

(参考2図は△7五銀まで)



Reference Diagram 2

今、△3六歩に対して攻め筋を考えてみます。

第8図以下、▲5二と、と引けば△3七歩成と金を取られ、▲7一銀、△9二玉(参考1図)、▲8二金、△9三玉、▲6六角となった時に△7五銀(参考2図)と合い駒されて詰みません。

ということ、下手玉は合い駒を持つていれば三手スキの「3」に見えます。

それならば、△3六歩の手は「2」です。すから、上手がどう指そうとも「3」と「2」で距離は十分だとするのは当然です。上手としても受けるに受けずらく、攻めるにも「1」違いで攻防ともに万事休すといったところです。

しかし、結論から先に言いますと、この距離を逆転させることができるのです。

Now let us consider how to attack against △ P*3f.

In Diagram 8, if Black plays ▲ +P5a-5b, White can capture a gold with △ Px3g+ and after ▲ S*7a, △ K-9b (Reference Diagram 1); ▲ G*8b, △ K-9c; ▲ B*6f White can interpose with △ S*7e (Reference Diagram 2) and there is no mate.

The point is, if White's king has pieces to interpose, he would seem to have a '3', or a three-move breathing space.

That being so, because the move △ P*3f is a '2', no matter how Black plays it would be a '3' versus a '2' which is obviously good enough for White.

Black seems to be stymied in both attack and defence: defence is exceedingly difficult and he is attacking one move behind.

However, to put the conclusion first, Black can reverse the count here.

(再掲第8図は□3六歩まで)



Repeat Diagram 8

(第9図は▲5二と引まで)

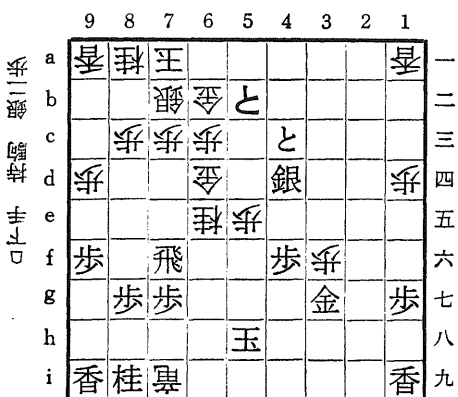


Diagram 9

'2' if you do, '3' if you don't

Moves from Repeat Diagram 8:

▲ S*7a, □ Kx7a; ▲ +P5a-5b (Diagram 9)

If Black's own king cannot be mated even if he gives White a silver in hand, he can play ▲ S*7a first. If □ K-9b, Black wins with either ▲ G*8b or ▲ B*8b; so White plays □ Kx7a.

Then ▲ +P5a-5b is threatmate and next, even if White pursues Black's king with □ S*5g; ▲ K-4g, □ Px3g+; ▲ Kx3g, □ +R-3i, Black can interpose with ▲ P*3h and there is no mate—Black wins.

All in all it means White cannot win. You should therefore remember that there are cases like this when you can make a '3' into a '2' by giving the opponent a piece in hand (in this case a silver).

駒渡して2、渡さず3
再掲第8図からの指し手
▲7一銀 □同玉 ▲5二と引
(第9図)
手は銀を渡しても自玉が詰まなければ先に▲7一銀と打つ手があります。□9二玉なら▲8二金でも▲8二角でも勝ちなので□同玉と取ります。

そこで▲5二と引、が詰めるになり、以下は□5七銀、▲4七玉、□3七歩成、▲同玉、□3九竜と追つても、▲3八歩と合い駒して詰まず、上手の勝ちです。
結局、下手には勝ちがなかった訳ですが、この下手玉のように銀渡しの「2」、駒やらずの「3」という場合もあることを覚えて下さい。

第1問

■ 第八講＝練習問題

Problem 1 LECTURE 8: PROBLEMS FOR PRACTICE

ヒント

先手の▲7一角の王手に、□9二玉と寄ったところです。持駒が金だけでは、後手玉は詰まず、先手玉に詰めろがかかっています。つまり「2」と「1」の攻め合いですが、7手目に妙手があってこの「2」と「1」を入れ替えることができます。

HINT In answer to check from Black with ▲ B*7a, White has just played □ K-9b. Since Black has only a gold in hand White's king cannot be mated at once, yet the black king is threatmated. In other words it is a '2' versus '1' mating race. But Black has a brilliant fourth move (move 7 Japanese style) to reverse the count.

(問題図は□9二玉まで)



Problem Diagram...Black to play

第1問 解答と解説

初手、▲8二金の王手は当然として、後の妙手が読めたでしょうか。

問題図からの指し手①

▲8二金

○9三玉

▲7二金

○8四玉

▲7五銀

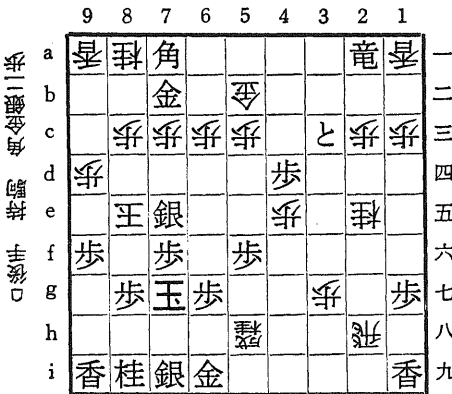
○8五玉

▲7七玉 (正解図)

▲8二金以下王手で追っても、持駒が銀のため後手玉に即詰みはありません。

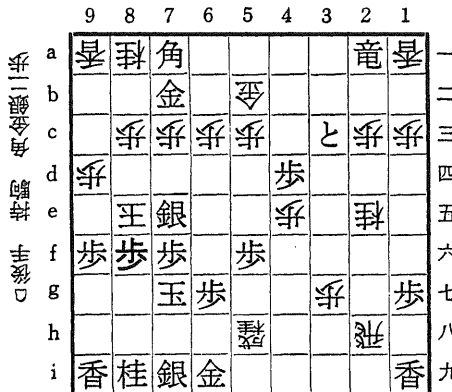
▲先手 持駒 なし

(正解図は▲7七玉まで)



Solution Diagram 1

(参考1図は▲8六歩まで)



Reference Diagram 1

しかし、▲7五銀、○8五玉まで追った時に、▲7七玉と上る手が、後手玉に必死(受けのない一手スキ)をかけたつ、○6九成桂の王手を未然にかわした妙手で、先手の勝ちです。

こうなつては、もし後手に持駒に桂があつて○6五桂と打てない限り、▲8六歩(参考1図)の詰みを防ぐことができ

▲先手 持駒 なし

Problem 1 ANSWER and EXPLANATION

The first move, ▲G*8b check, is obvious. Did you see the nice move later on?

Moves from the Problem Diagram: —①

▲G*8b, ○K-9c; ▲Gx7b, ○K-8d; ▲S*7e, ○K-8e;

▲K-7g (Solution Diagram)

Even if Black chases the king with ▲G*8b etc., because he has only a silver in hand he has no forced mate against the white king.

However, after continuing the chase as far as ▲S*7e and ○K-8e his move ▲K-7g puts White's king in brinkmate (one-move breathing space but defenceless) and at the same time works well to dodge the future check of ○+Nx6i. Black wins.

Thus so long as White does not have a knight in hand and so is unable to play ○N*6e, he cannot stop the mate ▲P-8f (Reference Diagram 1).

(参考2図は□6五金まで)



Reference Diagram 2

(失敗1図は□6九銀まで)



Error Diagram 1

つまり、▲7七玉が後手玉に「1」を
かけつつ、自玉を「2」にした、詰めろ
逃がれの詰めろだった訳です。
なお、正解手順中五手目、▲7五銀と
せずに、▲7七玉とすると、□6五金
(参考2図)が再度の詰めろ逃がれの詰
めろとなって、逆転してしまいます。

次に失敗例を挙げてみましょう。問題
図から▲5八金と成桂を取るの、次の
順で詰まされてしまいます。
問題図からの指し手②
▲5八金 □同飛成 ▲6八桂
□6九銀(失敗1図)
▲6八桂と受けてはみたものの、□6
九銀と打つのが読み切りの好手です。

In other words, ▲ K-7g puts the white king in a '1' situation and at the same time makes a '2' for his own king—a threatmate to escape a threatmate.

If Black does not play his third move in the solution sequence, ▲ S*7e, but ▲ K-7g, then □ G*6e (Reference Diagram 2) is another threatmate to escape a threatmate and turns the tables.

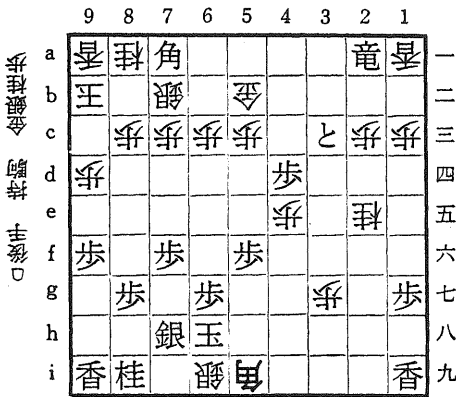
Next an example of how not to play: ▲ Gx5h in the Problem Diagram, capturing the promoted knight, leads to being mated with the following sequence.

Moves from the Problem Diagram: —②

▲ Gx5h, □ Rx5h+; ▲ N*6h, □ S*6i (Error Diagram 1)

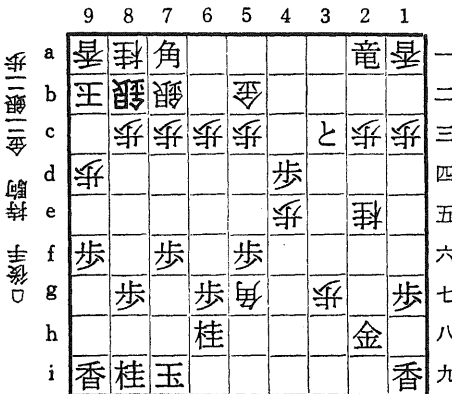
Although Black tries defending with ▲ N*6h, the drop □ S*6i is a good, precise move.

(参考3図は○5九角まで)



Reference Diagram 3

(失敗2図は○8二銀まで)



Error Diagram 2

失敗1図以下、▲8八玉は、○6八竜、▲同銀、○7八金、▲9八玉、○9七銀以下、▲7七玉なら、○6八竜、▲同玉、○7八金、▲同銀、○5九角(参考3図)以下、どちらもやや難解ながら即詰みとなります。

又、▲6八桂は、▲8二金以下の詰めろですが、○6九銀の代わりに、○8六銀、もしくは○8五金もあります。

こう打たれると詰める逃がれの詰めろがかかり、詰まさなくとも後手の勝ちです。

もう一つ、問題図から▲3九金と飛車取りに打つ手もありますが、○6九成桂、▲2八金、○7九成桂、▲同玉、○5七角、▲6八桂と打たせ、○8二銀(失敗2図)と受けておいてから、次に○5九銀を狙えばこれも後手の勝ちです。

As for ▲ K-8h in Error Diagram 1: ○ +Rx6h; ▲ Sx6h, ○ G*7h; ▲ K-9h, ○ S*9g etc.; or if ▲ K-7g: ○ +Rx6h; ▲ Kx6h, ○ G*7h; ▲ Sx7h, ○ B*5i (Reference Diagram 3), etc. Either way it is a forced mate, although it is a little difficult.

▲ N*6h does indeed threaten mate with ▲ G*8b etc., but in place of ○ S*6i White even has ○ S*8f or ○ G*8e.

If he chooses to play this way it is a threatmate to escape threatmate and even though it is not mate at once, White will win.

One more thing: in the Problem Diagram Black also has the drop ▲ G*3i, threatening the rook, but after ○ +Nx6i; ▲ Gx2h, ○ +Nx7i; ▲ Kx7i, ○ B*5g; ▲ N*6h, White can defend with ○ S*8b (Error Diagram 2) and then White again wins as he can aim at ○ S*5i.

第2問

解答と解説

この問題は難解だったと思います。正解は、ハシからジツと▲9五桂と打つ手です。

問題図からの指し手①

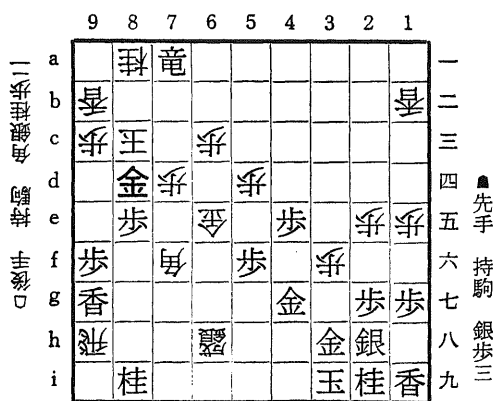
▲9五桂 □6八成銀 ▲7一角成
(正解1図)

(正解1図は▲7一角成まで)



Solution Diagram 1

(参考1図は▲8四金まで)



Reference Diagram 1

ヒントにもあったように、この局面では「2」と「3」の攻め合いですから、▲9五桂と再度手堅く「2」をかけるのが好手で、□6八成銀の時に▲7一角成と金を取って必死です。正解1図以下、□同銀なら▲8三桂不成とし□8二玉、▲7一飛成、□8三玉、▲8四金(参考1図)の簡単な詰みですし、先手玉は□4九角成とこられても詰みません。

Problem 2 ANSWER and EXPLANATION

I would imagine this was a difficult problem for you. The right answer is to attack from the edge with ▲ N*9e.

Moves from the Problem Diagram: —①

▲ N*9e, □ +Sx6h; ▲ Bx7a+ (Solution Diagram 1)

As was hinted at, since this position is a '2' versus '3' race, the best move is to make another '2' with the solid ▲ N*9e. After □ +Sx6h Black captures the gold with ▲ Bx7a+ to set up a brinkmate. In Solution Diagram 1, if □ Sx7a, Black plays ▲ Nx8c= and there is a simple mate after □ K-8b; ▲ Rx7a+, □ K-8c; ▲ G*8d (Reference Diagram 1). Black's king will not be mated even if White comes in with □ B-4i+.

(正解2図は▲7二歩まで)



Solution Diagram 1

又、▲9五桂に、□7二金と当りを避けるのなら、▲6一飛成、□7三金、▲7二歩(正解2図)と手堅い二手スキ「2」をかけて、先手の確実な一手勝ちとなります。

以下、□9九飛成でも、▲7一步成として7九に歩が打てるので、先手玉は詰みません。この寄せは駒を渡さずに寄せ切ることができるのが強みです。

(失敗1図は□8二角まで)



Error Diagram 1

では、平凡に▲7一角成と金を取るとどうなるでしょう。

問題図からの指し手②

▲7一角成 □同銀

□8二角(失敗1図)

▲7一角成と金を取れば確かに詰める「1」がかかって勝ちのように見えますが、□8二角で逆転してしまいます。

And if, in answer to ▲ N*9e, White takes his gold out of harm's way with □ G-7b, Black plays ▲ R-6a+, □ G-7c; ▲ P*7b (Solution Diagram 2) and ensures he will win the race by one move as he is limiting White to a maximum two-move breathing space.

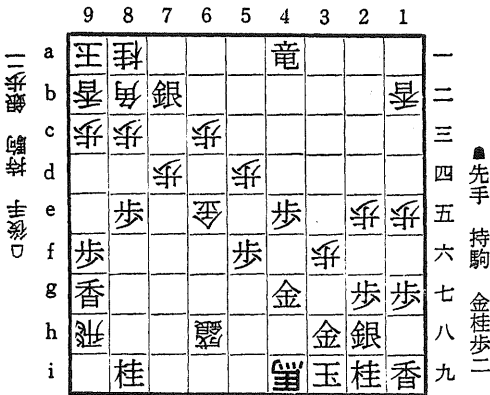
Now even if White plays □ R-9i+, Black plays ▲ P-7a+, and as he can now drop a pawn on 7i his king cannot be mated. The strength of his endgame has been his ability to complete access to White's king without giving him any pieces in hand.

Well now, what if Black had simply taken the gold with ▲ Bx7a+? Moves from the Problem Diagram: —②

▲ Bx7a+, □ Sx7a; ▲ Rx7a+, □ B*8b (Error Diagram 2)

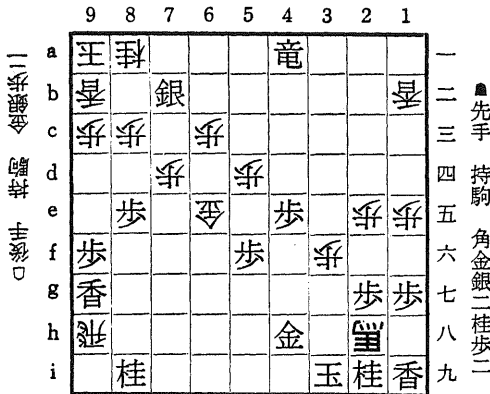
If he does capture the gold, to be sure it is threatmate, a '1', and does seem to win. But White can turn the tables with □ B*8b.

(失敗2図は□4九角成まで)



Error Diagram 2

(参考2図は□2八角成まで)



Reference Diagram 2

先手は、竜を渡すと、□4九飛の一発なので、逃げる一手です。
 失敗1図からの指し手
 ■ 4一竜 □ 6八成銀 ■ 7二銀
 □ 4九角成(失敗2図)
 ■ 4一竜と逃げる手は「2」の手ですが、今度は、なんと□6八成銀が詰める「1」になってしまいました。

失敗2図以下、■同玉、□5八成銀、■3九玉、□4八銀、■同金引、□同成銀、■同金、□2八角成(参考2図)と、8二の角が詰みに役立ってトン死です。穴熊囲いは、絶対に詰まない形があるので注意して下さい。
 しかし、途中計算違いがあってもいいですからとにかく終盤は「2」「1」と数えて戦うようにして下さい。

If Black hands over the promoted rook, White will play □ R*4i like a shot; so Black's only option is to move it away.

Moves from Error Diagram 1:

■ +R-4a, □ +Sx6h; ■ S*7b, □ B-4i+ (Error Diagram 2)

Moving away with ■ +R-4a is a '2' move, but now □ +Sx6h has somehow become a '1' —threatmate!

In Error Diagram 2, the bishop on 8b will come into action with a rebound mate after ■ Kx4i, □ +S-5h; ■ K-3i, □ S*4h; ■ G4gx4h, □ +Sx4h; ■ Gx4h, □ Bx2h+ (Reference Diagram 2). Note how difficult the Bear-in-the-hole castle is to mate.

Because the count can vary in the middle of a long sequence, you should try to ensure that you are fighting the endgame on a '2' or '1' basis.

第六章 大局観で指そう

● プロローグ

⑦ ロは何手位読むのですか、という質問をよく受けます。確かに強い人程たくさん手が読めるのは事実です。しかし手を読むといっても双方共に最善手らしき手を読むのでなければ意味がありません。ではどうやって発見するかと言えばカンと大局観が必要になってきます。大局観とは局面を大きく観て判断すること、攻めるべきか受けるべきか、又どこを狙うのが急所であるかという判断は最も難解です。しかしこの判断力がつかなければ可能な手のある盤上から最善手を発見することはできません。例えば二百通りの可能な手があっても、見た瞬間に最善手と次善手らしき手が浮かぶようであればならないのです。本章はこの点について解説してみます。

CHAPTER 6 LEARNING TO PLAY OVER THE WHOLE BOARD

Introduction

I often get asked the question, "How many moves ahead does a professional see?" It is indeed a fact that the stronger a person is the more moves ahead he sees; but there is no point to looking ahead unless you are analyzing moves that have merit. As to how you discover such moves, you need intuition and whole-board perception. Whole-board perception refers to looking at the position as a whole and assessing it: deciding whether to attack or to defend, or which vital point to aim at—these are the most difficult things to assess. But if you do not acquire this ability to make assessments, you will not be able to discover moves with real merit when there are several moves worth considering. Though there may, for example, be 200 possible moves, the best move and the next-best move should leap out at you as soon as you see them. In this chapter I shall be attempting to explain this subject.

■ 第一講 II 大局観の概念

どの駒と戦うか ①

(大)

局観を養うための手始めとして、どの駒と戦うべきかを知るために、二枚落ちの定跡を取り上げてみます。

第1図はその序盤戦で、今上手が△9四歩と突いた局面。ここから定跡書では▲4六銀と出て攻めると書かれています。

■ 下手 持駒 歩

(第1図は△9四歩まで)

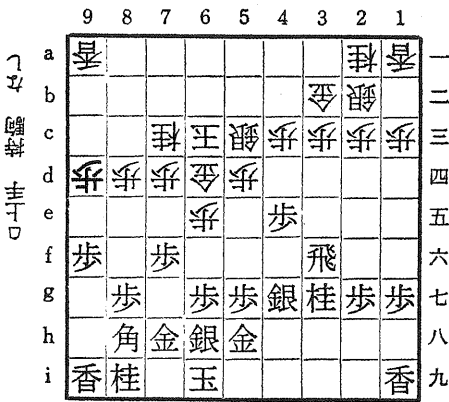
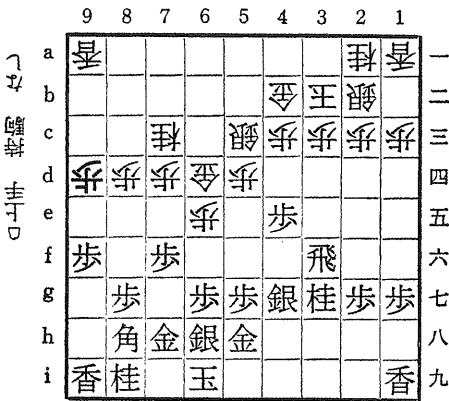


Diagram 1

(参考1図は△9四歩まで)



Reference Diagram 1

しかし、どの駒と戦うのかハッキリ認識して攻め駒を繰り出すべきで、それにはまず同じ金銀でも玉に近いものと左翼のクギ付けの金銀では価値が違うことを知ることです。つまり下手の▲4七銀は△5三銀又は△6四金と交換するつもりで指すのです。参考までに参考1図では上手玉が△3二玉なら、今度は戦うべき駒は△5三銀か△4二金です。

■ 下手 持駒 歩

LECTURE 1: The essentials of whole-board perception
WHICH PIECES TO ATTACK—①

As a start to cultivating whole-board perception, consider first a two-piece joseki so as to learn which pieces to attack. Diagram 1 shows the opening of this joseki and White has just played △ P-9d. The joseki books say that now Black should attack with ▲ S-4f.

However, you should bring up your attacking pieces with a clear appreciation of which pieces you are attacking, and in that connection you should realize that, while a general is a general, there is a difference in value between the generals near the king and those stranded on the other side of the board. In other words, Black's silver on 4g here is intended to be exchanged for White's silver on 5c or gold on 6d. For comparison, in Reference Diagram 1, where White's king is on 3b, Black should now be attacking the silver on 5c or the gold on 4b.

(第2図は▲4四歩まで)



Diagram 2

第1図からの指し手
 ▲4六銀 □1二香
 □8五歩 ▲5六歩 □1四歩
 ▲4四歩 (第2図)
 手が▲4六銀から▲3五銀と出たのに対し上手が□1二香から□8五歩とジツと待っただけなら、一旦▲5六歩と上手からの□5五歩を防ぎ、▲4四歩と突いて行きます。

(第3図は▲4五歩まで)



Diagram 3

考え方の基本としては上手の壁銀(□2二銀)はあくまで相手にせず、働いている方の□5三銀に狙いをつけて、交換に出るのです。
 第2図からの指し手
 □4四同歩 ▲同銀 □同銀
 ▲同角 □5三銀 ▲2六角
 □4四歩 ▲4五歩 (第3図)

Moves from Diagram 1:

▲ S-4f, □ L-1b; ▲ S-3e, □ P-8e; ▲ P-5f, □ P-1d;

▲ P-4d (Diagram 2)

Black brings up his silver with ▲ S-4f then ▲ S-3e, and if White plays solid waiting moves with □ L-1b and □ P-8e, then Black plays ▲ P-5f to prevent □ P-5e by White and pushes again with ▲ P-4d.

The basis of Black's approach is that he is not opposing White's wall silver at all (the silver on 2b) but is setting his sights on the more active silver on 5c, with a view to exchanging it.

Moves from Diagram 2:

□ Px4d; ▲ Sx4d, □ Sx4d; ▲ Bx4d, □ S*5c; ▲ B-2f,

□ P*4d; ▲ P*4e (Diagram 3)

(参考2図は▲5三銀まで)



Reference Diagram 2

(参考3図は▲3二銀まで)



Reference Diagram 3

ターゲットは働く駒に

(放)

置すれば▲4六飛があるので、□4四同歩と取りますが、▲同銀から銀交換となり▲2六角と引ければ下手大成功。上手□4四歩で□4三歩なら▲4五桂、□4四銀、▲5三銀(参考2図)で寄りです。第3図以下□4三金なら▲3二銀(参考3図)で、下手必勝です。

▲下手 持駒 歩二

▲3五銀から銀交換するのが、下手の狙いですが、上手としては簡単に銀交換されてはツブれるので、抵抗します。第4図は、第1図から第2図までの手順中、▲4六銀、□1二香、▲3五銀に□8五歩とする手で□5五歩と突き、下手の角道を止めた局面です。こう指されると、定跡をウロ覚えの下手は大体次のように指します。

▲下手 持駒 歩

Aim at the active pieces

White captures with □Px4d for if he neglects this Black has ▲R-4f. But after ▲Sx4d the silvers are exchanged and as Black can withdraw his bishop to 2f it is a great success for him. If White plays □P*4c instead of □P*4d, Black gets access to the king with ▲N-4e, □S-4d; ▲S*5c (Reference Diagram 2), and in Diagram 3 if □G-4c: Black wins with ▲S*3b (Reference Diagram 3).

The exchange of silvers initiated by ▲S-3e is what Black has been aiming at, but if White allows the exchange in such a straightforward way he will be crushed. He will therefore resist it.

Diagram 4 is the position during the sequence from Diagram 1 to Diagram 2 when, after ▲S-4f, □L-1b; ▲S-3e, instead of □P-8e White plays □P-5e, blocking Black's bishop's diagonal. When White plays this way, Black, if he has only a shaky understanding of the joseki, tends generally to play as follows.

(第4図は○5五歩まで)



Diagram 4

(第5図は○5四銀左まで)



Diagram 5

Moves from Diagram 4: —①

■ R-4f, □ S-3a; ■ P-4d, □ S3a-4b; ■ Px4c+.

□ Sx4c; ■ P*4d, □ S4c-5d (Diagram 5)

Black shifts his rook across to 4f and again aims at an exchange of silvers. This move seems to imply the same way of thinking as before, but there is a big difference.

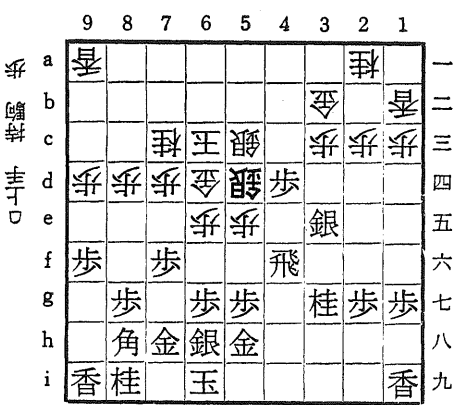
White happily brings his silver that was out of play on 2b back to his defensive set-up by moving it to 4b via 3a. After □ Sx4c in answer to ■ Px4c+, even if Black plays ■ P*4d White's entire formation in Diagram 5, once he plays □ S4c-5d, is defended.

In contrast Black is fighting with his bishop diagonal closed, because of □ P-5e. and his attacking force is accordingly depleted.

第4図からの指し手①
 ■ 4六飛 □ 3一銀 ■ 4四歩
 □ 4二銀上 ■ 4三歩成 □ 同銀
 4四歩 □ 5四銀左(第5図)
 手は■ 4六飛と回って、やはり銀交換を目指します。これは先程の考え方と同じように見える手ですがこれが大違いです。

上手は幸便に、遊んでいた□ 2二銀を□ 3一銀から□ 4二銀上、として自陣の守備に参加させます。■ 4三歩成に□ 同銀から、■ 4四歩ときても□ 5四銀左となつた第5図では、全軍で受けた形になっています。
 それに反し、下手は□ 5五歩と角道を止められたままの戦いなので、攻撃力が不足しています。

(再掲第5図は△5四銀左まで)



Repeat Diagram 5

(第6図は△4三同金まで)

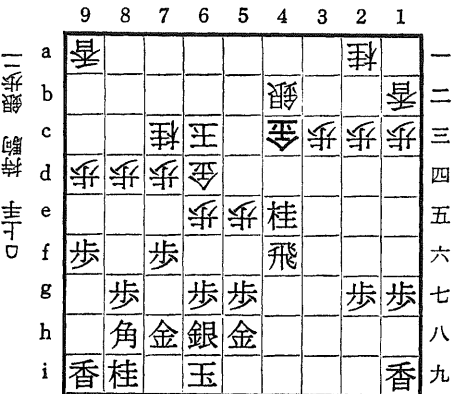


Diagram 6

Consider how the bishop can be brought into play

Moves from Repeat Diagram 5:

▲ N-4e, △ S-4b; ▲ P*3d, △ Px3d; ▲ Sx3d, △ P*3c;

▲ P-4c+, △ S5dx4c; ▲ Sx4c+, △ Gx4c (Diagram 6)

Black plays ▲ N-4e but his attack seems to be running out of steam.

If White plays △ S-4b etc. up to Diagram 6, Black not only loses a pawn but has to worry next about the capture of his knight with △ P*4d, and even if Black shifts across his rook with ▲ R-2f, after △ S*2d he has no follow-up. And despite the fact that in Diagram 5 he had a vanguard pawn on 4e, leaving White with a wall silver, here he has activated that silver. Since, moreover, Black's bishop is not working he has no prospect of being able to win.

The correct way to play in Diagram 4 is as follows.

(下)

手、▲4五桂となお突っ込んで攻めても切れ模様です。

角の活用手順を考える
再掲第5図からの指し手
▲4五桂 △4二銀
△同歩 ▲同銀
▲4三歩成 △同銀引
△同金(第6図)
▲同銀成 ▲3四歩
▲3三歩
▲同銀成

上手△4二銀以下第6図では、下手が歩損の上、次に△4四歩の桂取りが忙しく、▲2六飛と回っても△2四銀で続きません。こうなったのも、▲4五歩の位取りで上手の銀を壁銀にしたにもかかわらず、第5図となつては、その銀に働かれ、しかも下手の角が働かないのでは勝てる訳がありません。

第4図では次の手順が正解です。

▲下手 持駒 銀歩

(第7図は▲5六歩まで)



Diagram 7

第4図からの指し手②
 ▲4六銀 □5四銀 ▲5六歩
 (第7図)
 角 道を止められたら、残った飛車と銀で戦うのではなく、あくまで角も活用する順を考えます。
 ▲4六銀と引き、□5四銀に対して▲5六歩と突けば、上手は□5六同歩とは取れず下手の反撃は成功です。

(第8図は▲5五歩まで)



Diagram 8

第7図からの指し手
 □6六歩 ▲同歩
 ▲6七銀 □4二金 ▲5五歩
 (第8図)
 第7図の下手▲5六歩に□同歩と取れば、次に▲5五歩で銀が死ぬので、上手、□6六歩は紛れを求めた手ですが、▲同歩と取って▲6七銀が手厚い一手です。

Moves from Diagram 4: —②

▲ S-4f, □ S-5d; ▲ P-5f (Diagram 7)

If the bishop's diagonal is blocked Black should be thinking not only about fighting with the silver and rook still available but also about a means of activating the bishop.

Black plays ▲ S-4f and after □ S-5d if he plays ▲ P-5f, White cannot capture with □ Px5f. Black's counterattack is a success.

Moves from Diagram 7:

□ P-6f; ▲ Px6f, □ Px5f; ▲ S-6g, □ G-4b;

▲ P*5e (Diagram 8)

If in answer to ▲ P-5f by Black in Diagram 7 White does capture with □ Px5f, the silver will be lost to ▲ P*5e next. Therefore White seeks complications with □ P-6f. But Black captures with ▲ Px6f, then ▲ S-6g is a good, thick move.

(再掲第8図は▲5五歩まで)



Repeat Diagram 8

(第9図は▲6八金右まで)



Diagram 9

金銀を遊ばせて大成功

第7図に至る▲4六銀と引く手は、無論定跡の手ですが、単に定跡の手を覚えるというのではなく、第7図のように上手の二枚の金銀(○3二金と○2二銀)が遊んでいるうちに働いている方の金銀と戦いになるのは大成功という大局観を身につけてほしいものです。

第8図からの指し手
 ○5五同金 ▲同銀
 ▲6五歩 ○4六銀打 ▲5六銀
 ○5七歩 ▲6八金右(第9図)
 (下) 手の▲5五歩を○同銀ならすぐ▲6五歩でシビレます。そこで○同金ですが交換後▲6五歩が角道を通して攻めの拠点となり勝勢です。この場合○2二銀が遊びの時に戦った好判断です。

Making the gold and silver idle is a great success

Withdrawing the silver in the sequence up to Diagram 7 with ▲ S-4f is of course joseki, but you should not just memorize the moves of a joseki. Rather, you should cultivate a feeling for the whole board that tells you that to grapple with White's more active generals while leaving the other two generals idle (the gold on 3b and the silver on 2b), as in Diagram 7, would be a great success.

Moves from Diagram 8:

- Gx5e; ▲ Sx5e, ○ Sx5e; ▲ P-6e, ○ S*4f; ▲ Sx5f,
 ○ P*5g; ▲ G5h-6h (Diagram 9)

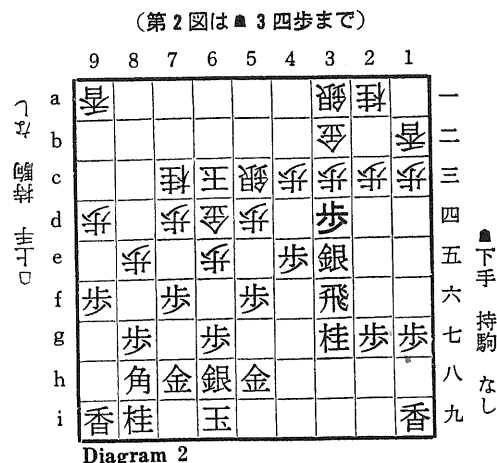
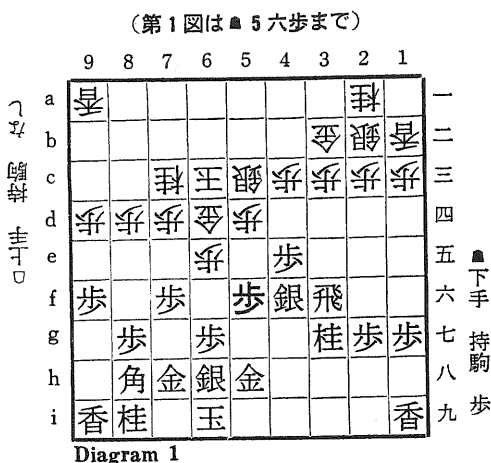
If White responds to Black's ▲ P*5e with ○ Sx5e he will be paralyzed at once by ▲ P-6e. Therefore he plays ○ Gx5e, but after the exchange Black can open the bishop diagonal with ▲ P-6e to give substance to his attack. Black will win. In this case it shows good judgement to attack while the silver on 2b is still idle.

第二講 戦いと考え方

どの駒と戦うか ②

第1図は二枚落ちで、今下手が▲5六歩と突いた局面です。

前講ではこの▲5六歩で、▲3五銀と出たのですが、どうしても上手からの△5五歩が気になる人には、こちらをお勧めします。



ここからの下手の攻撃は、やはり▲3五銀ですが、上手にもこれには色々な受け方があります。

第1図からの指し手①

△8五歩 ▲3五銀 △3一銀

▲3四歩 (第2図)

手▲3五銀に対して上手の△3一銀は、なんとか壁銀を活用しようという手です。

LECTURE 2: How to think about fighting WHICH PIECES TO ATTACK—②

Diagram 1 is a two-piece game. Black has just played ▲ P-5f.

In the previous lecture Black played ▲ S-3e instead of this ▲ P-5f but I recommend this alternative for people who have misgivings about △ P-5e by White.

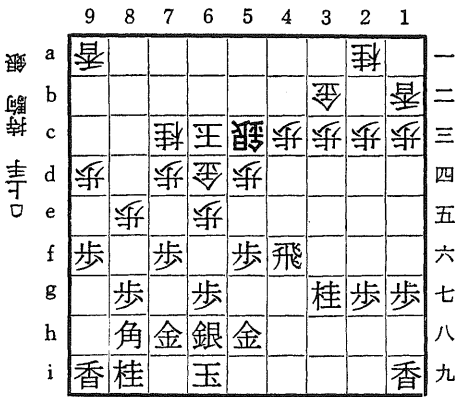
Black's attack from here is again ▲ S-3e, but White has several ways of defending against this.

Moves from Diagram 1: —①

△ P-8e; ▲ S-3e, △ S-3a; ▲ P*3d (Diagram 2)

After Black plays ▲ S-3e, △ S-3a by White is an attempt to activate the wall silver somehow.

(参考1図は□5三同銀まで)

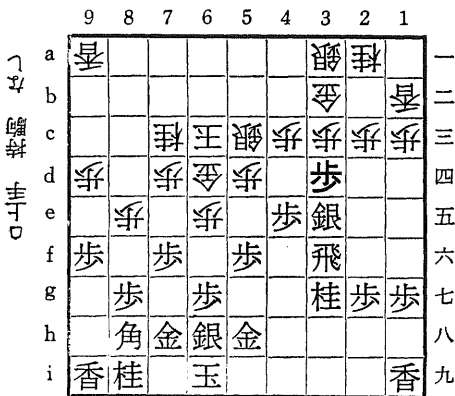


壁銀の動向に注視する

この□3一銀に▲4六飛と回り、□4二銀上、▲4四歩、□同歩、▲同銀、□4三歩、▲5三銀成、□同銀(参考1図)と銀交換になって成功と考える下手が多いのですがこれは失敗。下手の攻撃の銀が壁銀と換ったことになるからです。遊び駒と交換しては紛れます。

■下手 持駒 銀歩二

(再掲第2図は▲3四歩まで)



□3一銀に▲3四歩が、解りやすい攻め。これは、左翼の遊び駒と戦う手ですが、上手陣が破れる場合なら話は別です。

再掲第2図からの指し手

□3四同歩 ▲同銀 □3三歩
▲同銀成 □同金 ▲2五桂

(第3図)

手▲3四同銀で▲1一角成もありますが▲同銀が解りやすい攻め。

■下手 持駒 なし

Watch for the wall silver moving

There are many weaker players who, against this □S-3a, would deem it a great success for Black to move his rook across with ▲R-4f and after □S3a-4b to exchange silvers with ▲P-4d, □Px4d; ▲Sx4d, □P*4c; ▲Sx5c+, □Sx5c (Reference Diagram 1). But this would be a mistake, because Black would have exchanged his attacking silver for a wall silver. Swapping off White's idle pieces is asking for confusion.

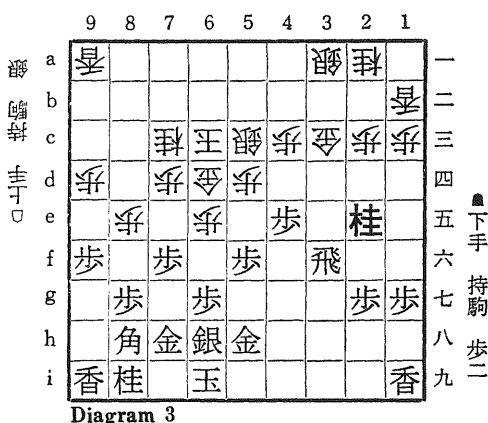
After □S-3a, ▲P*3d is a straightforward attack. This move is attacking the idle pieces on White's left flank, but as White's camp can be breached it is all right in this case.

Moves from Repeat Diagram 2:

□Px3d; ▲Sx3d, □P*3c; ▲Sx3c+, □Gx3c; ▲N-2e (Diagram 3)

Instead of ▲Sx3d Black can also play ▲B-1a+ but ▲Sx3d is a straightforward attack.

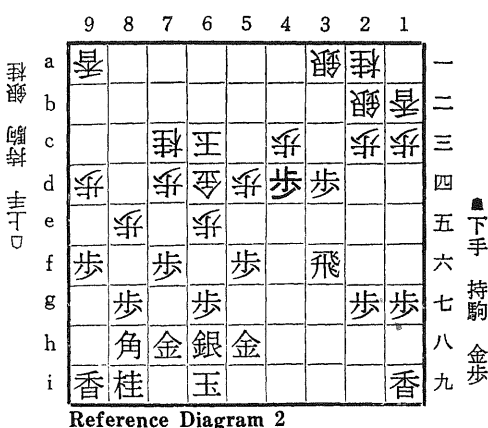
(第3図は▲2五桂まで)



□3三步に▲同銀成と取り、□同桂には▲3四歩を用意します。そこで上手は□同金と取りますが、続く▲2五桂が厳しい攻めで、上手陣は破れています。第3図となつては、上手が歩切れのため、うまい受けがなく、以下①□3二金なら今度は▲1一角成として次に桂香を取って十分です。

▲下手 持駒 歩二

(参考2図は▲4四歩まで)



又、②□4二銀と引くなら、▲3三桂成と金を取り、□同銀に▲3四歩、□2二銀引、▲4四歩(参考2図)で下手勝勢です。このように常に上手の壁銀に注目し、上手が働かそうとしたら許さないという態度が必要です。さて、この変化の他に、第1図の▲5六歩に上手が□8五歩で□7五歩と突く紛れがあります。

▲下手 持駒 金歩

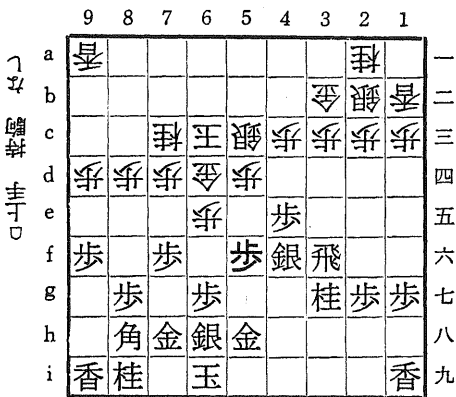
After □ P*3c Black captures with ▲ Sx3c+ and has ▲ P*3d ready to answer □ Nx3c. Therefore White captures with □ Gx3c; but then ▲ N-2e is a severe attack and White's camp will be breached.

Since White has no pawns in hand in Diagram 3, he cannot defend satisfactorily. If now ① □ G-3b: it is enough for Black to play ▲ B-1a+ and then to capture the knight and lance.

Or if ② □ S5c-4b: Black captures the gold with ▲ Nx3c+ and after □ Sx3c Black wins with ▲ P*3d, □ S3c-2b; ▲ P-4d (Reference Diagram 2). It is at all times necessary to maintain an attitude like this—keeping an eye on White's wall silver and, if he tries to activate it, not allowing him to do so.

Apart from this variation White, in answer to ▲ P-5f in Diagram 1, has the confusing move □ P-7e instead of □ P-8e.

(再掲第1図は▲5六歩まで)



Repeat Diagram 1

(第4図は△7五同金まで)



Diagram 4

Silver at the vital point and an advantageous exchange

Moves from Repeat Diagram 1: —②

△ P-7e; ▲ Px7e, △ Gx7e (Diagram 4)

Once Black has played ▲ P-5f White cannot play △ P-5e. But, against that, Black's rook has no sideways effect, even if he moves his silver forward with ▲ S-3e, and so he has a weak point in that he cannot drive White back with ▲ P*7f.

The joseki books say that in Diagram 4 Black can now play ▲ S-3e, △ S-3a; ▲ P-4d. But this allows White to block the bishop's diagonal with △ P-6f and the game becomes somewhat confused. A more effective move here would be to attack directly with ▲ P-5e.

Moves from Diagram 4:

▲ P-5e, △ Px5e; ▲ P*5d, △ Sx5d; ▲ Sx5e,

△ Sx5e; ▲ Bx5e (Diagram 5)

(下)

手が▲5六歩と突いてある形は、上手から△5五歩がない代わりに

▲3五銀と出ても飛車の横利きがなく、▲7六歩と追えない弱点があります。

(第4図)

△7五歩

▲同歩

△同金

急所の銀と有利な交換

再掲第1図からの指し手②

そこで第4図から▲3五銀、△3一銀、▲4四歩の順も定跡の本にはありますが、△6六歩と角道を止められるとやや紛れます。それよりここでは直接▲5五歩と攻めるのが有効な一手です。

第4図からの指し手

▲5五歩 △同歩 ▲5四歩
△同銀 ▲5五銀 △同銀
▲同角 (第5図)

(第5図は▲5五同角まで)



Diagram 5

(第6図は▲7二歩まで)



Diagram 6

⓪ 手の▲5五歩に△6六歩なら、先に▲5四歩と取り込み、△同銀に▲6六歩と取れば、一步得の上、次に▲5五歩と打って銀を殺す手があり、下手が優勢です。

そこで△5五同歩ですが、▲5四歩と打って銀を吊り出し、▲5五銀と出て、△同銀に▲同角と取って銀交換します。

第5図では、下手が一步損になっています。しかし、そんなことを無関係にさせる程、下手が上手の急所の銀と交換したことの有利さが理解できるはずで、何度か述べるように、上手の左翼の金銀は封鎖されたままになっています。

第5図からの指し手
 △6四銀 ▲4六歩 △7六歩
 ▲7二歩 (第6図)

If White plays △ P-6f against ▲ P-5e by Black, Black captures first with ▲ Px5d and, after △ Sx5d, when he plays ▲ Px6f, on top of the pawn profit he will have ▲ P*5e next to trap the silver. Black would have the superior position.

Therefore White will play △ Px5e; but Black plays ▲ P*5d to entice the silver forward. Then Black plays ▲ Sx5e and gets an exchange of silvers with △ Sx5e; ▲ Bx5e.

In Diagram 5 Black is a pawn down. However, I expect you will understand that Black's advantage of having exchanged silvers at White's vital point is enough to render such things irrelevant.

As I have already mentioned several times, the gold and silver on White's left flank must be left isolated.

Moves from Diagram 5:

△ S*6d; ▲ B-4f, △ P*7f; ▲ P*7b (Diagram 6)

戦いの基本は常に同じ

(上)

手の□6四銀には▲4六角と引く手が好位置です。上手が□7六歩で□5五歩なら▲7六歩、□7四金(□同金なら▲3五角)、▲3五角、□5三銀、▲7五銀(参考3図)で、上手は壊滅です。この変化でも下手はあくまで上手の効いている駒と戦っているのです。

(参考3図は▲7五銀まで)



Reference Diagram 3

(第7図は▲5六歩まで)



Diagram 7

The same principle of attacking the active pieces

After White plays □ S*6d Black pulls his bishop back to a good position on 4f. If White plays □ P*5e instead of □ P*7f, Black plays ▲ P*7f, □ G-7d (if □ Gx7f: ▲ B-3e); ▲ B-3e, □ S-5c; ▲ S*7e (Reference Diagram 3) and White will be destroyed. In this variation too Black is again concentrating on grappling with White's more active pieces.

After □ P*7f Black plays ▲ P*7b. Once Black creates a token for attack White will have nowhere to play.

Finally, in the event that White's king is on 3b, as in Diagram 7, Black should play ▲ P-5f before moving his silver up with ▲ S-3e.

▲ S-3e on its own allows □ P-5e and in this case Black would end up attacking, in the gold on 6d, a piece that is too remote from the king.

第三講 大局観の涵養

玉の位置による駒の重さ

第1図

1図は先手居飛車棒銀対後手振り飛車戦で序盤から中盤にさしかかる局面。ここから指し手に入る前に予備知識として玉の位置によって駒の価値が変化する、ということをしつかり覚えて下さい。

先手 持駒 なし

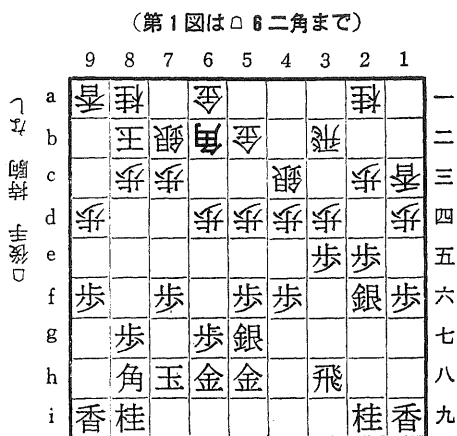


Diagram 1

(参考1図は▲4五歩まで)



Reference Diagram 1

最初駒を並べた状態では左の香も右の香も又桂、銀についても左右の駒は同価値でも玉の移動につれて玉に近い方の駒の価値が重くなつてきます。第1図のようには後手の右翼の桂香、先手の左翼の桂香は反対のそれよりも重いのです。ここから普通は、▲3四歩、□同銀、▲4五歩(参考1図)と攻めるのですが、単に▲4五歩ならどうでしょう。

先手 持駒 歩

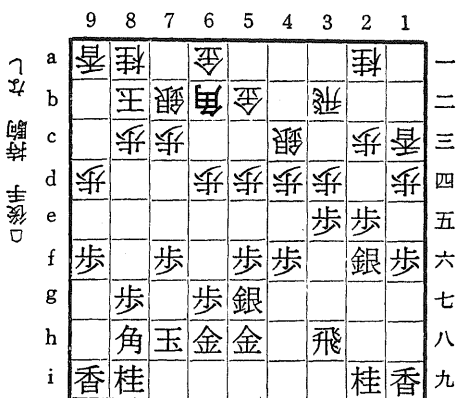
LECTURE 3: Cultivating whole-board perception
THE IMPORTANCE OF PIECES ACCORDING TO THE POSITION OF THE KING

Diagram 1 shows a position just after the transition from the opening to the middle-game in a game between a Static Rook with Climbing Silver by Black and Ranging Rook by White. Before looking at the moves from here, note carefully, by way of background information, that the value of pieces varies according to the position of the kings.

In the initial set-up, as with the left lance and right lance so with the knights and silvers: the pieces on right and left have exactly the same value. But as the king moves towards them the pieces on that side become more important the nearer the king gets. In Diagram 1 this is pointedly illustrated by the knight and lance on White's left flank and by the knight and lance on Black's right flank.

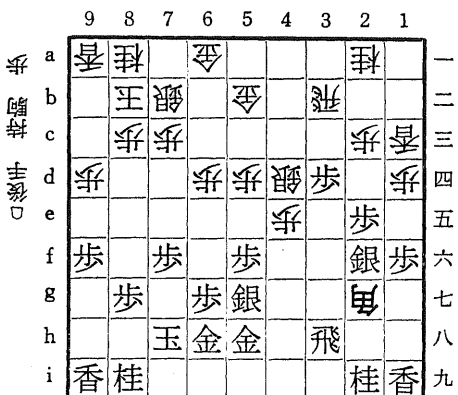
The usual moves from here are ▲ Px3d, □ Sx3d; ▲ P-4e (Reference Diagram 1), but what about simply ▲ P-4e?

(再掲第1図は△6二角まで)



Repeat Diagram 1

(参考2図は△2七角まで)



Reference Diagram 2

急所の駒は価値が高い
再掲第1図からの指し手
▲ 4五歩 △ 同歩 ▲ 1一角成
△ 4四角 (第2図)

本
来は単に▲4五歩が効けば好都合で、放っておけば▲3四歩、△同銀、▲4四歩ですし、△3五歩と取れば手順に▲同銀と棒銀が捌けるからです。

しかし、△4五同歩と取ってわざと角を成らせる手があります。これも△1三香と逃げていたために成立する手です。▲1一角成に△4四角とぶつけ応手を聞きます。▲同馬、△同銀、▲3四歩なら△2七角 (参考2図) が狙いで、以下▲3七飛なら△4九角成で次に△3六歩、▲同飛、△2七馬があり、▲2八飛と逃げれば△4九角成で後手が指せます。

A piece at a vital point is more valuable

Moves from Repeat Diagram 1:

▲ P-4e, △ Px4e; ▲ B-1a+, △ B-4d (Diagram 2)

If ▲ P-4e does work Black will be pleased. For if White ignores it he can play ▲ Px3d, △ Sx3d; ▲ Px4d, and if White captures with △ Px3e he can develop his climbing silver smoothly with ▲ Sx3e.

However, White can capture with △ Px4e and deliberately allow Black's bishop to promote. This works because White has already moved his lance out of harm's way to 1c.

After ▲ B-1a+ White opposes bishops with △ B-4d and sounds out Black's response. If it is ▲ +Bx4d, △ Sx4d; ▲ Px3d, White strikes the target with △ B*2g (Reference Diagram 2) and then if ▲ R-3g: △ B-4i+ with △ P*3f; ▲ Rx3f, △ +B-2g to follow; or if ▲ R-2h: White can still play △ B-4i+.

(第2図は□4四角まで)

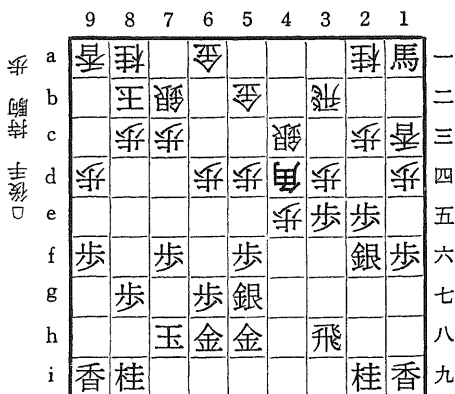


Diagram 2

第2図からの指し手
 ■ 2一馬 □ 9九角成 ■ 7七桂
 □ 3五歩 ■ 4四桂 (第3図)
 手は■ 2一馬と飛車取りで桂を取
 った喜んでいるようではないけませ
 ん。□ 9九角成と香を取られた局面は、
 桂と香の交換であつても、予備知識とし
 て述べたように、価値の低い桂と急所の
 ■ 9九香の交換では先手が損です。
 ■ 先手 持駒 なし

(参考3図は□3四同香まで)



Reference Diagram 3

後手の□3五歩は、先手が■同銀なら
 □3一香、■3四歩、□同飛、■同銀、
 □同香 (参考3図) と捌こうという手
 だ。
 こうなつては、先手陣は両側から攻め
 られる形になつて劣勢はやむをえないと
 ころです。
 そこで■4四桂と打つて先手が良さそ
 うに見えますが――。
 ■ 先手 持駒 飛桂

Moves from Diagram 2:

■ +Bx2a, □ Bx9i+; ■ N-7g, □ Px3e; ■ N*4d (Diagram 3)

Although it might seem that Black would take great pleasure in attacking the rook while capturing a knight with ■ +Bx2a, this is no good for him. When White captures a lance with □ Bx9i+, it is indeed an exchange of a knight for a lance, but it is also, as described under background information above, the exchange of a low-value knight for a lance on the vital square of 9i; and so it is a loss for Black.

As to □ Px3e by White, if Black were to play ■ Sx3e, then White could achieve sabaki with □ L*3a; ■ P*3d, □ Rx3d; ■ Sx3d, □ Lx3d (Reference Diagram 3).

In a situation where Black is thus being attacked from two sides it is inevitable that he should come off worst.

Therefore he will play ■ N*4d. This seems good for Black, but.....

(第3図は▲4桂まで)

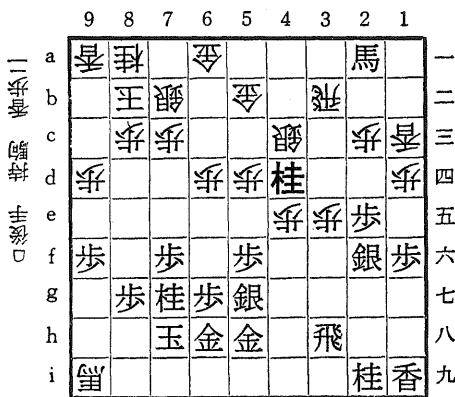


Diagram 3

(あ)
先手の右翼の駒に働きがありません。
つさり△同銀と飛車を見切つて桂
を取り△4六桂。後手は駒損でも、

価値判断は勝負に直結
第3図からの指し手
△4四同銀 ▲3二馬
▲3九飛 △7七馬 ▲同玉
△6五桂 (第4図)
▲6六玉 △5八桂成 ▲同金
△6三金 ▲4一飛 △5五金

(第4図は△6五桂まで)



Diagram 4

先手が▲4六同銀なら△同歩でゆつくり攻めて優勢です。▲3九飛と馬に当てますが、今度は△7七馬の強手が成立します。無論、▲同金なら△5八桂成です。
第4図からの指し手
▲6六玉 △5八桂成 ▲同金
△6三金 ▲4一飛 △5五金

Evaluation is directly related to the outcome

Moves from Diagram 3:

△ Sx4d; ▲ +Bx3b, △ N*4f; ▲ R-3i, △ +Bx7g;

▲ Kx7g, △ N*6e (Diagram 4)

White simply abandons his rook with △ Sx4d and with the captured knight plays △ N*4f. Although White is behind on material the pieces on Black's right flank are not working.

If Black plays ▲ Sx4f White will be attacking smoothly with △ Px4f and will have the advantage. Therefore Black attacks the horse with ▲ R-3i, but now the strong move of △ +Bx7g works for White. Of course if ▲ Gx7g: △ Nx5h+.

Moves from Diagram 4:

▲ K-6f, △ Nx5h+; ▲ Gx5h, △ G-6c; ▲ R*4a, △ G*5e

Diagram 5)

(第5図は△5五金まで)



Diagram 5

②の形は▲6六玉と上へ逃げるしかなく、▲7八玉なら△5八桂成、▲同金、△7七金、▲6九玉、△5七桂成、▲同金、△4八銀と飛金両取りに打たれて先手敗勢です。しかし▲6六玉も△5八桂成から一旦△6三金とゆるめるのが好手で、▲4一飛に△5五金で寄り筋です。以下▲5五同歩、△同銀、▲7五玉、△8四香で受けなしです。

(参考4図は△8四香まで)



Reference Diagram 4

なお第3図の▲4四桂で先に▲3九飛と引き、△9八馬に▲4四桂は、△同銀、▲3二馬、△8四香(参考4図)と打って、次に△8七香成から桂を取り、△6五桂を狙えば、やはり後手が優勢です。このように同じ価値の駒でも、玉の位置によってその重さが異なっている、という大局観を間違えたと不利になってしまします。

In this position the king can escape only up the board with ▲ K-6f. If Black plays ▲ K-7h he loses after △ Nx5h+; ▲ Gx5h, △ G*7g; ▲ K-6i, △ Nx5g+; ▲ Gx5g, △ S*4h, forking rook and gold. But ▲ K-6f also loses: after △ Nx5h+ simply △ G-6c is a fine move and after ▲ R*4a, △ G*5e tightens the mating net. There follows ▲ Px5e, △ Sx5e; ▲ K-7e, △ L*8d and Black has no defence.

If, instead of the ▲ N*4d of Diagram 3, Black plays ▲ R-3i, △ +B-9h; ▲ N*4d, then White plays △ Sx4d; ▲ +Bx3b, △ L*8d (Reference Diagram 4) and as he can play △ Lx8g+ next, to capture the knight and then aim at △ N*6e, White again has the advantage.

Although pieces may have the same value, their importance varies according to the position of the kings. If your whole-board perception errs in this respect you will be at a great disadvantage.

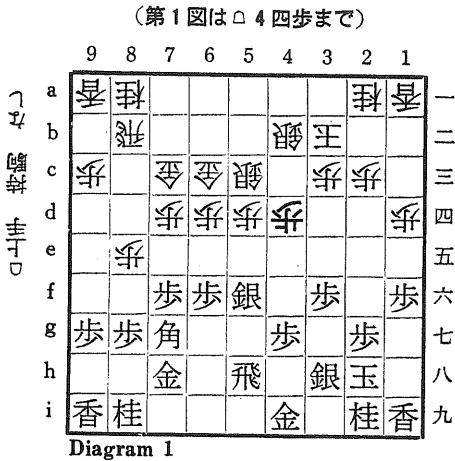
■ 第四講 読みと大局観

戦いの時機

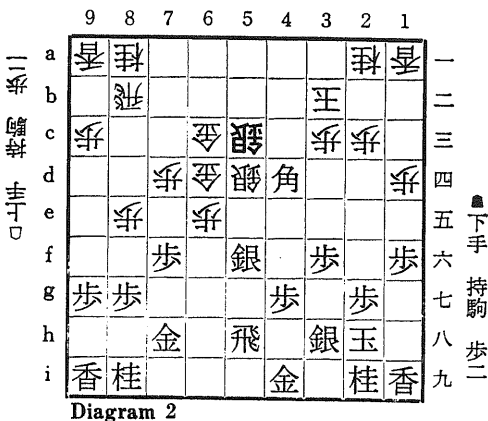
(第1図は角落ち戦で、下手中飛車の

1図は角落ち戦で、下手中飛車の作戦を採った序盤です。こういう局面からいつが戦いを起こす時機かを見極めるには、読みよりも大局観から判断を下す方が簡単であり正確です。まず最初は悪い例を示します。

■下手 持駒 歩



(第2図は△5三銀まで)



第1図からの指し手①

■6五歩

□同歩

■5五歩

□6四金右

■5四歩

□同銀

■4四角

□5三銀(第2図)

(第1図は角落ち戦で、下手中飛車の

1図がその時機と考えると、■6五歩から■5五歩と戦いを起こすわけですが、□6四金右と手順に働かれ、■5四歩から■4四角に□5三銀で、角がどこへ逃げてても□5五歩で失敗です。

■下手 持駒 歩二

LECTURE 4: Analysis and whole-board perception
TIMING AN ATTACK

Diagram 1 shows a bishop-handicap game. It is the opening and Black has adopted a Central Rook strategy. To discover the right time to initiate a fight in such positions it is simpler, and more correct, to apply a judgement based on whole-board perception rather than on analysis.

First of all I will show an example of bad play.

Moves from Diagram 1: —①

■ P-6e, □ Px6e; ■ P*5e, □ G7c-6d; ■ Px5d,
□ Sx5d; ■ Bx4d, □ S-5c (Diagram 2)

If you think Diagram 1 offers the opportunity, you might initiate a fight with ■ P-6e then ■ P*5e. But this allows White to activate his gold easily with □ G7c-6d and after ■ Px5d then ■ Bx4d, White will play □ S-5c. No matter where the bishop runs to, White will play □ P*5e and Black will have failed.

(第3図は▲5五歩まで)



Diagram 3

(参考1図は▲4五歩まで)



Reference Diagram 1

これは上手の駒が全部受けに効いていて、時に攻めたためです。
第1図からの指し手②
▲6七金 □8四金 ▲6五歩
□同歩 ▲5五歩(第3図)
1図は戦いの時機ではなく、▲6七金と待機し□8四金と攻めてくればそこで▲6五歩から▲5五歩と攻めます。金がソッポに行った瞬間なのです。

▲下手 持駒 なし

攻めるために駒が出ればその駒は受けに効かずそこを攻めるのです。第3図以下、□5五同歩なら▲同角、□7三桂、▲7七桂で下手優勢です。又□8四金で□4三銀と待つなら▲4六歩に□3四歩の時、▲6五歩、□同歩、▲4五歩(参考1図)と角道を通して戦えば、4五の拠点が取れる形なのでやはり下手優勢です。

▲下手 持駒 歩

This is because he is attacking at a time when all White's pieces are acting well in defence.

Moves from Diagram 1: —②

▲ G-6g, □ G-8d; ▲ P-6e, □ Px6e; ▲ P*5e (Diagram 3)

Diagram 1 is *not* the right time to attack. Black should bide his time with ▲ G-6g and if White proceeds to attack with □ G-8d, Black should *then* attack, with ▲ P-6e and ▲ P*5e, the gold having moved away from the centre of the action.

When a piece comes out to attack, that piece is not acting in defence. That is the time to get stuck in. In Diagram 3, if □ Px5e: ▲ Bx5e, □ N-7c; ▲ N-7g and Black has the advantage. Also, if White plays a waiting move, □ S-4c, instead of □ G-8d, Black again gets the upperhand after ▲ P-4f and □ P-3d by opening up the bishop's diagonal and attacking with ▲ P-6e, □ Px6e; ▲ P-4e (Reference Diagram 1), because the position is such that he has seized control of the square 4e.

(再掲第1図は□4四歩まで)



Repeat Diagram 1

(第4図は□7五歩まで)



Diagram 4

(第

4図は、私の指導対局から取材したものです。□7五歩は、□8四金が遊んでいる駒なので何とか捌こうという手です。ここから下手が次のように指すのは最悪です。

第4図からの指し手①

- 7五同歩 □同金 ■7六歩
- 7四金 ■6五歩 □同桂
- 同桂 □同金(第5図)

When attacking, aim at the nerve points

Black in Diagram 1 has the good shape of a silver on 5f. Therefore if both sides play waiting moves Black will gain the ascendancy because of the deployment of his pieces on his right flank. But if White tries to attack now, his defences will be weakened. The secret of good fighting would be to attack swiftly just at that instant, for on the basis of whole-board perception that would be the best opportunity to initiate a fight.

Diagram 4 is taken from one of my teaching games. □ P-7e is an attempt to get my idle gold on 8d moving somehow. The worst way for Black to play from here is as follows.

Moves from Diagram 4: —①

- Px7e, □ Gx7e; ■ P*7f, □ G-7d; ■ Px6e, □ Nx6e;
- Nx6e, □ Gx6e (Diagram 5)

(第5図は△6五同金まで)



Diagram 5

(参考2図は△7六金まで)



Reference Diagram 2

(歩)

を突かれたからといって、何となく取って、手順に中央へ働かせてしまつては下手勝てません。

第5図となつては、遊んでいた△8四金が一人前の顔をして△6五金と進出して、▲6六銀とこの金にぶつけても、以下、△6七歩、▲同飛、△7六金(参考2図)と出られ、以後△6七歩の押さえがあつて紛れます。

どうしてこうなったのかについては、もう理解できることでしょう。

そうです、遊んでいる金を相手にして戦つたからに他なりません。

第4図からは、この遊びの金、△8四金を相手にせずに戦うには、どうしたら良いかと考えるのが、この講で言う大局観と戦いの時機の把握なのです。

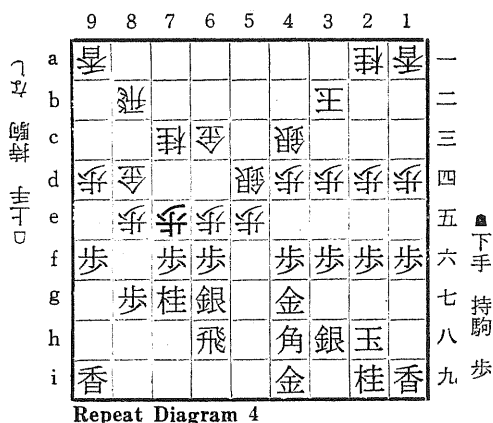
Black will not win if he captures, come what may, just because a pawn is offered, for he will end up allowing White to move towards the centre.

In Diagram 5 the gold that was out of play on 8d has reappeared on the scene and even if, after White advances to the centre with △ G-6e, Black confronts this gold with ▲ S-6f, White can play △ P*6g; ▲ Rx6g, △ Gx7f (Reference Diagram 2). And as White can put pressure on later with △ P*6g, Black will find matters confusing.

You probably already realize why this came about. Yes, it is for no other reason than having challenged an *idle* gold to a fight.

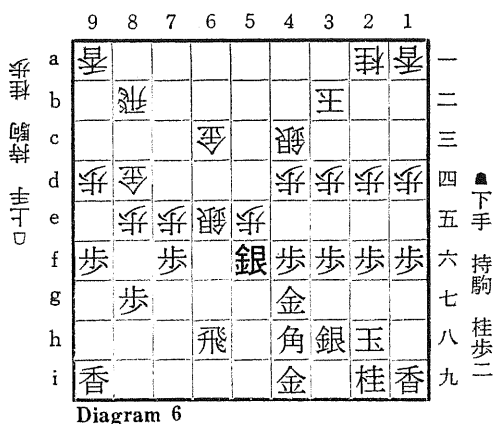
Thinking how best to play in Diagram 4 without involving this idle gold, the gold on 8d, will enable you to understand the whole-board perception we are talking about in this lecture and the proper timing of an attack.

(再掲第4図は□7五歩まで)



大局観を使った指し方
再掲第4図からの指し手②
■6五歩 □同桂 ■同桂
□同銀 ■5六銀(第6図)
手は■6五歩と取って、□同桂でなく□7四金寄には■7五歩を用意して、上手の□8四金を働かせないようします。

(第6図は■5六銀まで)



やむをえず上手は、□6五同桂から、■同桂、□同銀と、玉に近い方の銀で桂交換をしますが、■5六銀と歩頭に出る手が強手であり、好手です。
このように□8四金が遊んでいるうちに、全面決戦に持ち込むのが戦いの時機であり、大局観を使った指し方なのです。
第6図となつては、最早下手勝勢と言えます。

How to play on the basis of whole-board perception

Moves from Repeat Diagram 4: —②

■ Px6e, □ Nx6e; ■ Nx6e, □ Sx6e; ■ S-5f (Diagram 6)

Black captures with ■ Px6e and if White, instead of □ Nx6e, plays □ G8d-7d, Black has ■ Px7e ready, thus not allowing White's gold on 8d to be activated.

Obviously White, after □ Nx6e, will complete the exchange of knights, ■ Nx6e, □ Sx6e, with the silver nearest his king, but Black has a good, strong move in ■ S-5f, bringing up the silver right on the head of the enemy pawn.

This is the right time to launch a decisive whole-board attack—while the gold on 8d is still out of play—and is the way to play on the basis of whole-board perception.

In Diagram 6 Black can be said to have won already.

(第7図は○7三金まで)

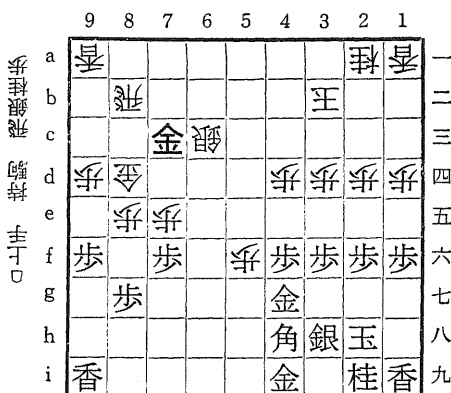
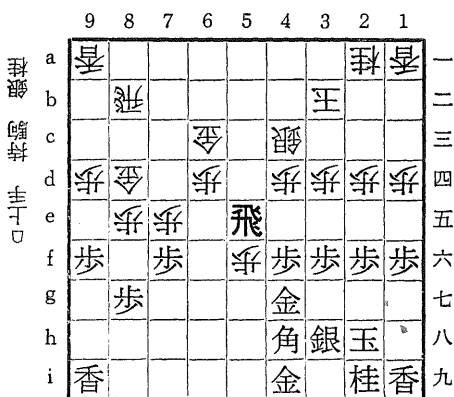


Diagram 7

(参考3図は■5五飛まで)



Reference Diagram 3

Moves from Diagram 6:

- Px5f; ■ Rx6e, ○ S-5d; ■ Rx6c+, ○ Sx6c;
- G*7c (Diagram 7)

White does not dare capture with ○ Sx5f instead of ○ Px5f. If he does, Black's rook gets in and promotes with ■ Rx6c+ and Black is certain to win. But after Black plays ■ Rx6e in answer to ○ Px5f, White has no satisfactory defence.

Then if ○ P*6d, Black will play ■ R-5e (Reference Diagram 3) and the pawn at the vital point will be captured with ■ Rx5f. If ○ S*6d: Black wins with ■ Rx6d then ■ S*7c.

Therefore White plays ○ S-5d, but after Black plays the strong move ■ Rx6c+ then ■ G*7c he will have the most prospects of winning, given the difference in both sides' camps.

If you can thus grasp the right time to open hostilities on the basis of whole-board perception, not analysis, then fighting will be much more enjoyable.

第6図からの指し手

○5六同歩 ■6五飛

■6三飛成 ○同銀

(第7図)

手は○5六同歩でまさか○5六同

銀とは取れません。取れば■6三

飛成と成り込んで必勝です。○5六同歩

に■6五飛と走った局面では、上手にう

まい受けがありません。

■下手 持駒 銀桂歩二

○6四歩なら■5五飛(参考3図)か

ら■5六飛と急所の歩が取れますし、○

6四銀なら同飛から■7三銀で下手勝

勢です。

そこで上手は○5四銀ですが、強く■

6三飛成から■7三金と打てれば、お互

いの陣形の差もあり、下手の勝勢です。

このように読みでなく、大局観で戦端を

開く時機が理解できれば戦いは楽です。

■下手 持駒 銀桂歩二

■ 第五講 II 駒の配置と大局観

攻めるべきか受けるべきか ①

(第

1図は矢倉戦で、先後全くの同形。プロの対局では、矢倉戦では組み上げるまで、戦いを起こすまでが非常に難解ですが、いざ戦いが始まると、比較的スラスラと進行する場合があります。

■ 先手 持駒 なし



Diagram 1

(第2図は▲4六銀まで)



Diagram 2

第1図からの指し手
 ▲4五歩 □同歩 ■同桂
 □4四銀 ■4六銀(第2図)
 ■先手 持駒 歩

それは読みではなく、この形ではこう指すしかないという大局観で判断するためだと思われます。
 第1図は、お互いの駒組が頂点に達しているのので、ここから攻める手が考えられます。

LECTURE 5: The position of pieces and whole-board perception
ATTACK OR DEFENCE?—①

Diagram 1 is a Fortress opening. Both Black and White have completely identical positions. In professional games the play up to the end of the opening and the play as the middle-game starts is extremely difficult in the Fortress, but once the middle-game has started, the play often seems to be relatively straightforward.

I believe this is due not to analysis of the moves but to an assessment, on the basis of whole-board perception, that in this position one can play *only* in such-and-such a way.

In Diagram 1, since both sides have finished deploying their pieces, consideration can now be given to how to initiate an attack.

Moves from Diagram 1:

▲ P-4e, □ Px4e; ■ Nx4e, □ S-4d; ■ S-4f (Diagram 2)

(第3図は□4四歩まで)



Diagram 3

(第3図)

第2図からの指し方 ①
□4五銀 同 銀 □4四歩

第2図までは、こうなるところであり、プロの実戦にも現われます。この局面から、プロが見ると後手の指し手は、この一手しかないのですが、アマの人は、次の指し方はどうでしょうと言う人が意外に多いのです。

(第4図は■2九飛まで)



Diagram 4

(第4図)

第3図からの指し手
■2四歩 □同歩 ■4四銀
□同金 ■2四角 □同角
■同飛 □2三歩 ■2九飛

手が□4五銀と桂を取って□4四歩と銀を殺す手です。これで銀を取れば桂得で後手が指せそうですが、この手はいわゆる“ない手”なのです。

The sequence up to Diagram 2 is a likely one and it appears even in professional games. In this position, from a pro's point of view, White has only one move. But there are surprisingly many amateurs who are inclined to play as follows.

Moves from Diagram 2: —①

□ Sx4e; ■ Sx4e, □ P*4d (Diagram 3)

White captures the knight with □ Sx4e and traps the silver with □ P*4d. If he can capture the silver like this it will mean a knight profit—an apparently satisfactory way for White to play. But this move is the so-called “move that isn't.”

Moves from Diagram 3:

■ P-2d, □ Px2d; ■ Sx4d, □ Gx4d; ■ Bx2d, □ Bx2d;
■ Rx2d, □ P*2c; ■ R-2i (Diagram 4)

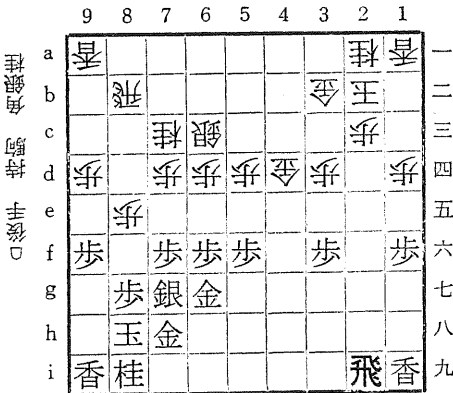
ここは攻め合いの一手

第

3 図からは色々な攻めがあります
が、▲2四歩から▲4四銀で後手
の金を浮かせ、角交換して▲2九飛が解
りやすいでしょう。後手は桂得ですが、
飛金銀桂が浮き駒となって後が困るの
です。先手から▲7一角、▲5一角、▲4
一角の三つの筋があり受け切れません。

▲先手 持駒 角銀歩三

(再掲第4図は▲2九飛まで)



Repeat Diagram 4

(再掲第2図は▲4六銀まで)



Repeat Diagram 2

特に□6三銀と□7三桂は攻めの駒で
す。これが役に立たず、逆に攻められる
ようになってはいけません。
第2図では、□4五銀と桂を取った後
の変化を色々考えるのではなくて、□6
三銀と□7三桂は攻めるために出た駒ゆ
え、受けに回るのは無理で、ここは攻め
合いに出る一手、という大局観で指すべ
きなのです。

▲先手 持駒 歩

The only move is to counterattack

There are various attacks in Diagram 3 but ▲P-2d then ▲Sx4d leaves White's gold unprotected and after the exchange of bishops ▲R-2i is, I would imagine, easy to understand. White has a knight profit but his rook, gold, silver and knight are loose and will be sources of trouble later on. Black has a choice of three obvious moves, ▲B*7a, ▲B*5a, ▲B*4a, against none of which can White defend properly.

The silver on 6c and the knight on 7c are meant for to attack. It is bad enough that they are not serving this purpose but they can even be attacked themselves.

In Diagram 2 Black does not have to consider various lines after White captures the knight with □Sx4e. Black should proceed on the basis of his perception of the whole board, which would tell him that there is only one move—to counterattack—for given the knight on 7c and the silver on 6c it would be wrong to revert to defence.

(第5図は□6五歩まで)



Diagram 5

再掲第2図からの指し手②
 □6五歩(第5図)
 (二) ことから、同じように攻め合いに行
 っては、後手の方が一手遅いだけ
 に、勝算がないのでは考える方もいる
 でしょう。
 ところが、後手の攻めは、一手遅い代
 わりに、持駒に歩を持っているところが
 違うのです。

(参考1図は□6四角まで)



Reference Diagram 1

この一步あることにより、全く別の攻
 めが生まれるのです。
 この□6五歩には、やはり取る一手で
 す。
 これを手抜きして、例えば▲3五歩の
 ような手なら、□6六歩、▲同銀、□6
 五歩、▲7七銀、□6四角(参考1図)
 と、角を攻防に効く位置に出られて、先
 手が不利となります。

Move from Repeat Diagram 2: —②

□ P-6e (Diagram 5)

Although this sets his own attack going, White is one move behind and some of you may think he therefore has little likelihood of winning the attacking race. However, White's attack, in compensation for being one move slower, starts with a pawn in hand, and that makes a difference.

By virtue of having this pawn a whole range of different attacks arises.

Against this □ P-6e Black's only move again is to capture.

If Black ignores this move, for instance if he plays ▲ P-3e, White plays □ Px6f; ▲ Sx6f, □ P*6e; ▲ S-7g, □ B-6d (Reference Diagram 1), bringing his bishop out to a square where it is acting both in attack and in defence, and Black has the poorer prospects.

(第6図は□6五桂まで)



Diagram 6

(途中1図は■9六同香まで)



Intermediate Diagram 1

Be aware of the location and mobility of your pieces

Moves from Diagram 5:

■ Px6e, □ P-9e; ■ Px9e, □ P*9g; ■ Lx9g, □ Nx6e

(Diagram 6)

After ■ Px6e by Black, □ P-9e then the dangling pawn □ P*9g is one way to make use of the pawn in hand.

As to other ways of attacking, assuming □ Nx6e first instead of □ P-9e, against ■ S-6f White also has the joining pawn attack starting with □ P-8f.

In the actual sequence White responds to ■ Lx9g with □ Nx6e and because of the little preparation on the edge there is a splendid attack when the silver evades the knight.

Attacking from Diagram 6:

■ S-6f, □ P-8f; ■ Px8f, □ P*9f;

■ Lx9f (Intermediate Diagram 1)

(先)
歩を活用する手段です。
手の■6五同歩に、□9五歩から□9七歩と垂らすのが、持駒の一

(第6図)

第5図からの指し手
■6五同歩 □9五歩
□9七歩 ■同香
■同歩
□6五桂

駒の位置、働きを把握

この他の攻め方としては、□9五歩で先に□6五同桂とし、■6六銀に□8六歩からツギ歩攻めをする手もあります。本譜は■9七同香に□6五桂ですが、ハシに細工してあると、銀が逃げた時に素晴らしい攻めがあります。

第6図からの攻め方

■6六銀 □8六歩 ■同歩
□9六歩 ■同香(途中1図)

(第7図は○7九角まで)

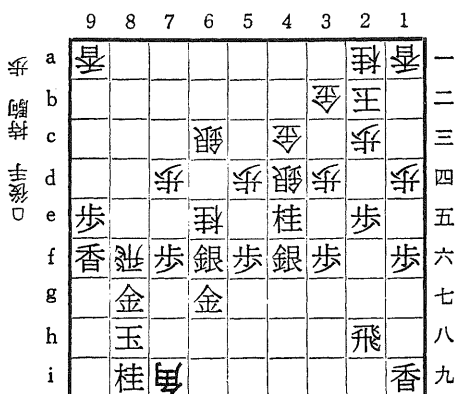
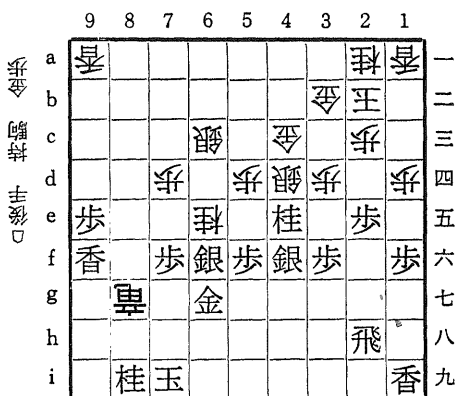


Diagram 7

○8六角 同角 ○同飛
 ●8七金 ○7九角(第7図)
 手の●6六銀には、○8六歩と突き、●同歩に○9六歩と打って香を吊り上げるのがうまい攻めです。こうしておいてから、○8六角と交換に出ます。●同角、○同飛に●8七金と玉頭と香を守っても、次の○7九角が4六の銀に当てつつ好打になります。

▲先手 持駒 角歩六

(参考2図は○8七飛成まで)



Reference Diagram 2

第7図以下、●7九同玉、○8七飛成(参考2図)で後手の勝勢です。従って、第6図からは先手、●6六銀で●3五歩と攻めることになり、難しい終盤戦となります。局面を見て、常に自分の駒の位置とその働き具合を頭に入れて、攻めるべきか守るべきかを大局観で判断するのです。

▲先手 持駒 角二歩六

○ Bx8f; ● Bx8f, ○ Rx8f; ● G-8g, ○ B*7i (Diagram 7)

Against ● S-6f by Black, White plays ○ P-8f and after ● Px8f he attacks skilfully by enticing the lance forward with ○ P*9f.

Once this is done, White exchanges bishops with ○ Bx8f. After ● Bx8f, ○ Rx8f, even if Black defends the head of the king and his lance with ● G-8g, White can follow up with ○ B*7i, a splendid drop which attacks the silver on 4f.

In Diagram 7 White wins after ● Kx7i, ○ Rx8g+ (Reference Diagram 2). Therefore in Diagram 6 Black may, instead of ● S-6f, attack with ● P-3e, which leads to a difficult endgame.

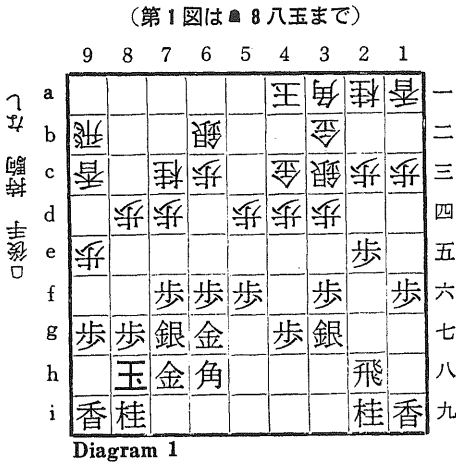
The decision whether to attack or to defend should be based on your perception of the entire board after you have surveyed the position, at all times with an awareness of the situation regarding the location of your pieces and their mobility.

第六講 II 玉型と大局観

攻めるべきか受けるべきか ②

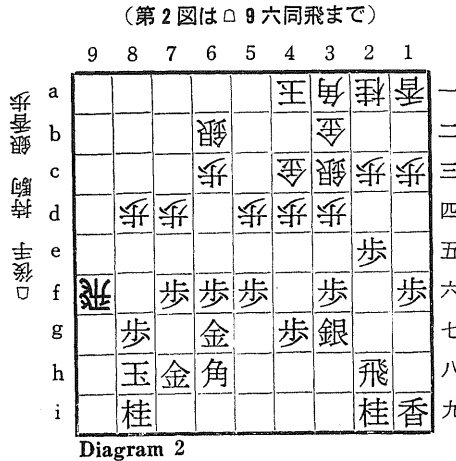
① つの局面で攻めるべきか受けるべきかの判断は、自分の駒の配置の他に相手の玉型を見て判断することもあります。第1図の後手陣はスズメ刺し戦法と呼ばれる形。現在、先手が▲8八玉と入城した局面です。

▲先手 持駒 なし



第1図からの指し手 ①
 □8五桂 ▲8六銀
 ■同銀 □9六歩
 □同香 ■同香
 (第2図)
 手は□8五桂と跳ねるのが、□8四歩型を生かした攻撃です。▲8六銀に□9七桂成と捨て、□9六歩と突き出します。

▲先手 持駒 桂香歩



LECTURE 6: King safety and whole-board perception ATTACK OR DEFENCE? — ②

In deciding whether to attack or to defend in a particular position, you should assess not only the location of your own pieces but also the position of the opponent's king.

White's pieces in Diagram 1 are deployed in a pattern called Spearing the Sparrow. Black has just castled with ▲ K-8h.

Moves from Diagram 1: — ①

□ N-8e; ▲ S-8f, □ Nx9g+; ▲ Sx9g, □ P-9f; ▲ Sx9f,
 □ Lx9f; ▲ Lx9f, □ Rx9f (Diagram 2)

White's □ N-8e is an attack that is possible because his pawn has remained on 8d. After ▲ S-8f he sacrifices the knight with □ Nx9g+ then pushes forward with □ P-9f.

(第3図は△7五歩まで)

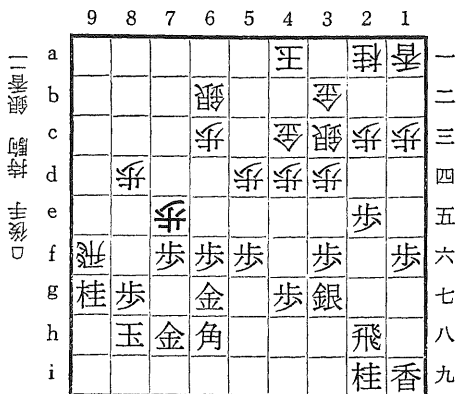
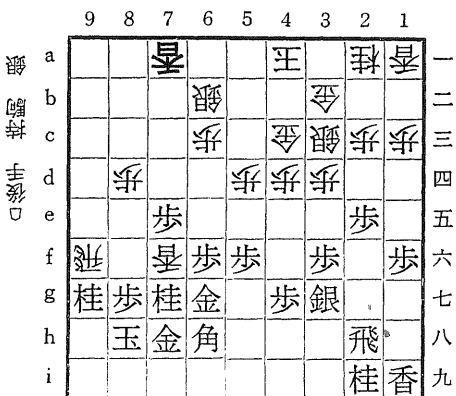


Diagram 3

(参考1図は△7一香まで)



Reference Diagram 1

(第3図)

2図は銀と桂の交換で駒損なので飛車を無事返す手はありません。

▲先手 持駒 角桂歩二

(第3図)

▲9九香
△9七歩
△同角成
▲同桂
△7五歩

第2図からの指し手

△9六歩に先手が▲8六銀とかわすと△8五歩、▲同銀、△9七歩成で破られるので▲9六同銀と取るのもこの一手。

とすれば▲9七歩ではなく▲9九香は当然で△9七歩以下△7五歩までは定跡手順です。さて第3図となつて先手は攻めか受けかという局面ですが、2と3筋は攻め筋もなくこの場合は受けに回るべきです。しかし▲7五同歩では△7六香、▲7七桂、△7一香(参考1図)から次の△7五香が厳しい手。ここは同じ受けても攻め駒を攻めるのが正しい受けてです。

▲先手 持駒 角歩三

After △ P-9f, if Black dodges away with ▲ S-8f White can break in with △ P-8e; ▲ Sx8e, △ P-9g+. Therefore the only move for Black is to capture with ▲ Sx9f.

Moves from Diagram 2:

▲ L*9i, △ P*9g; ▲ Lx9g, △ Bx9g+; ▲ Nx9g,

△ P-7e (Diagram 3)

In Diagram 2 Black has lost material in exchanging a silver for a knight, so that there is no way he can repel the rook peaceably.

On this assumption, ▲ L*9i and not ▲ P*9g is natural, and then △ P*9g etc. to △ P-7e is a joseki sequence. Now then, the situation in Diagram 3 is, should Black attack or should he defend? But there is no way to attack on files 2~3 and in this case he should revert to defence. However, if ▲ Px7e: after △ L*7f; ▲ N*7g, △ L*7a (Reference Diagram 1), △ Lx7e next will be a severe move. Here, the correct decision is to defend but to defend by attacking the attacking pieces.

4 一の玉が不安定な姿

再掲第3図からの指し手

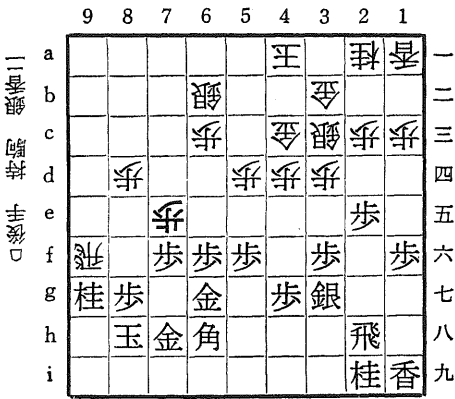
■7四角 □8五歩 同角
 □9一飛 ■4六角(第4図)

(先) 手は■7四角と飛車取りに打ちます。これに対して■8三角成を受

けて□9三飛なら、■9四歩、□7三

飛、■7五歩で後手は切れ筋です。
 ■先手 持駒 角桂歩二

(再掲第3図は□7五歩まで)



Repeat Diagram 3

(第4図は■4六角まで)



Diagram 4

■7四角には一本□8五歩と突くのが
 こういう場合の受けの手筋です。■同角
 と取らせて□9一飛と引き、次の□8二
 香を狙うのです。しかし、この場合は■
 4六角と飛車取りに出た手が、□8一飛
 なら■7四桂と打つ手を見せて非常に厳
 しくなっており、先手の受けが成功した
 形です。これは後手4一の玉が不安定で
 飛車を捨てて強攻できないからです。

■先手 持駒 桂歩三

A king on 4a is not safe

Moves from Repeat Diagram 3:

■ B*7d, □ P-8e; ■ Bx8e, □ R-9a; ■ B-4f (Diagram 4)

Black drops with ■ B*7d to attack the rook. If White answers this with □ R-9c to defend against ■ B-8c+, Black plays ■ P*9d, □ R-7c; ■ Px7e and White has run out of good moves.

The pawn push □ P-8e in answer to ■ B*7d is the proper technique for defence in such cases. It forces Black to play ■ Bx8e and then White pulls his rook back with □ R-9a, aiming next at □ L*8b. However, in this case the move ■ B-4f, attacking the rook, threatens ■ N*7d if □ R-8a, and so is extremely strong. Black's defence has succeeded. This is because White could not go all out to attack by sacrificing his rook while his king was exposed on 4a.

(第5図は▲2九飛まで)

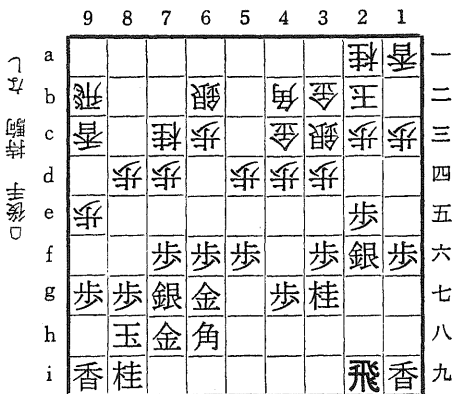


Diagram 5

第1図からの指し手②

□4二角 ■2六銀 □3一玉

■3七桂 □2二玉 ■2九飛

(第5図)

第5図は、前述の第1図からの攻めを見送って□4二角以下、後手も玉を囲った局面。そしてこの局面から前と同じく□8五桂、■8六銀以下□7五歩(第3図)まで攻めたのが第6図です。

(第5図)

(第

第

(第6図)



Diagram 6

第5図からの指し手

第5図からの指し手	△8五桂	▲8六銀	△9七桂成
▲同銀	△9六歩	▲同銀	
△同香	▲同香	△同飛	
▲9九香	△9七歩	▲同香	
△同角成	▲同桂	△7五歩	

(第6図)

6図からやはり前と同じく第3図から指したように進めてみます。

Moves from Diagram 1: ———②

□ B-4b; ■ S-2f, □ K-3a; ■ N-3g, □ K-2b;

■ R-2i (Diagram 5)

Diagram 5 shows the position where White has postponed the attack in Diagram 1 and has castled with ♖ B-4b etc. Diagram 6 next shows the position after White has attacked from *this* position with, as before, ♖ N-8e; ♙ S-8f etc. to ♖ P-7e (Diagram 3).

Moves from Diagram 5:

□ N-8e; ■ S-8f, □ Nx9g+; ■ Sx9g, □ P-9f;

♞ Sx9f, ♘ Lx9f; ♞ Lx9f, ♘ Rx9f; ♞ L*9i,

P*9g; Lx9g, Bx9g+; Nx9g, P-7e

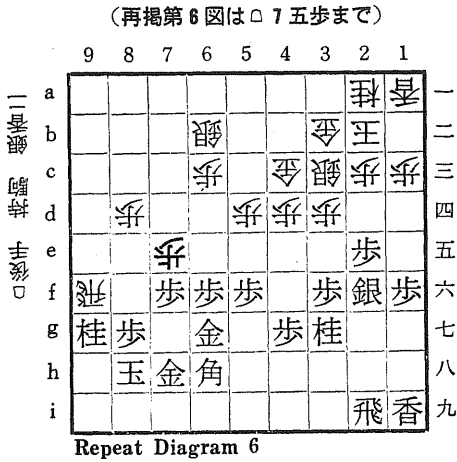
(Diagram 6)

Play from Diagram 6 proceeds in similar fashion as from Diagram 3.

正確な手も大局観から

第6図以下、▲7四角、□8五歩、▲同角、□9一飛、▲4六角と出ると、今度は□5五歩、▲同角、□6四銀（参考2図）と打たれ逆先を取られます。手順中、□5五歩が軽妙な一手です。この手は後手が□4一玉型の場合は、▲8五角がいるので打てなかったのです。

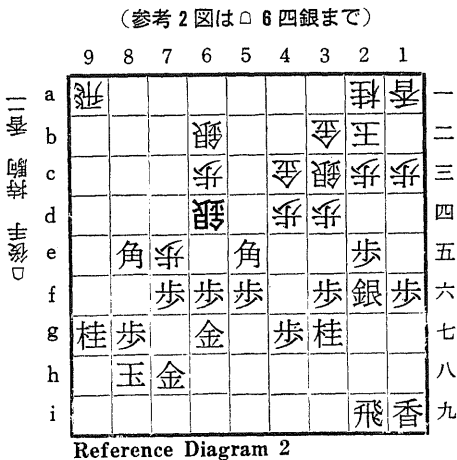
▲先手 持駒 角桂歩二



参考2図から、▲4六角と逃げて、□8二香、▲7四角、□7二香と二本の香で角取りを狙いつつ、香が先手の玉頭に効いてはたまりません。かといつて、▲6四同角、□同歩、▲5二角成には後手から□5一銀（参考3図）があります。実戦では、これらの変化を読み切るの

は容易なことではありません。

▲先手 持駒 桂歩四



Accurate moves flow from whole-board perception

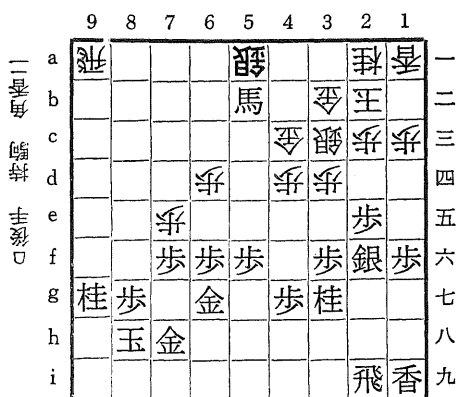
After Diagram 6 if Black plays ▲ B*7d, □ P-8e; ▲ Bx8e, □ R-9a; ▲ B-4f, White can play □ P-5e; ▲ Bx5e, □ S*6d (Reference Diagram 2) to seize back the initiative. In this sequence □ P-5e is a light, fine move which could not be played when the king was on 4a, because of the bishop on 8e.

In Reference Diagram 2, if Black runs away with ▲ B-4f, White plays a double lance drop with □ L*8b; ▲ B-7d, □ L*7b. While attacking the bishop the lances are bearing down on the head of Black's king. This is unbearable for Black.

In case you are wondering—after ▲ Bx6d, □ Px6d; ▲ B-5b+, White can play □ S-5a (Reference Diagram 3).

It is no easy matter to work out these variations over the board.

(参考3図は□5一銀まで)



Reference Diagram 3

しかし、読むのではなく大局観で判断すれば「後手は入城していて、思い切った攻めができるから、攻め駒を攻めてもつまらない。それより■2六銀を生かし攻め合いにしよう」と容易に考えられるはずです。

再掲第6図からの指し手

■1五銀 □7六歩 ■2四歩
 □同歩 ■2三歩(第7図)
 ■先手 持駒 銀桂歩四

(第7図は■2三歩まで)

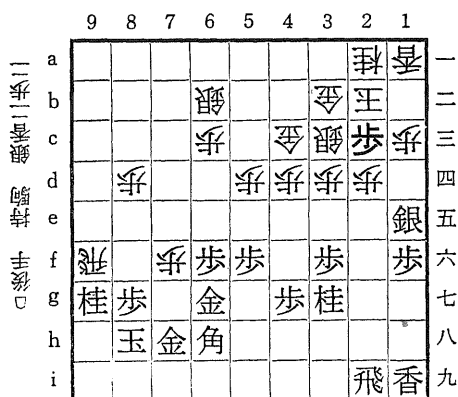


Diagram 7

① 手は、■1五銀と攻め合いに出ます。後手玉は堅いようですが、飛角銀桂が集中している上に、角桂の持駒があるのですから攻め切れます。

後手も先手に角桂の持駒がなければ、□1四歩と銀取りに突きたいのですが、この形では■2四歩と突かれます。

攻め合いの□7六歩に対し、■2四歩から■2三歩が手筋の一手です。

■先手 持駒 角桂歩

However, if you evaluate rather than analyze, using whole-board perception, it should be easy to say to yourself, "White has castled and he can attack without any inhibitions. So, it is useless to attack his attacking pieces. Instead I will activate my silver on 2f and hope my attack is faster than his."

Moves from Repeat Diagram 6:

■ S-1e, □ Px7f; ■ P-2d, □ Px2d; ■ P*2c (Diagram 7)

Black starts the attacking race with ■ S-1e. White's king seems secure but not only does Black have a rook, bishop, silver and knight converging on it, but he also has a bishop and knight in hand; so he can keep an attack going a long time.

As for White, if Black did not have a bishop or knight in hand, he would be happy to attack the silver with □ P-1d. But in this position Black can play ■ P-2d.

White continues his own attack with □ Px7f, then Black plays ■ P-2d and the tesuji ■ P*2c.

受けも攻めも位置次第

再掲第7図からの指し手

△3 一玉 ■2 四銀 △7 七香

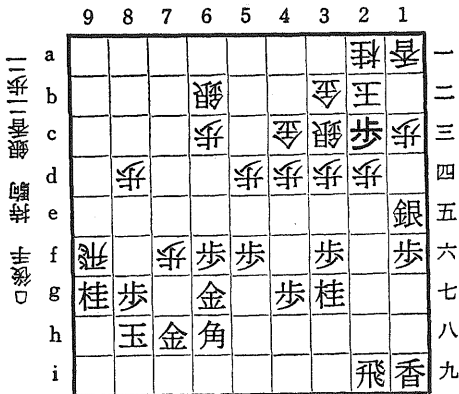
■3 三銀成 △同 桂 ■2 二歩成

(第8図)

手△2 三同金は、■2 五歩のツギ歩でシビれますので△3 一玉と逃げますが、そこで■2 四銀と出ます。

■先手 持駒 角桂歩

(再掲第7図は■2 三歩まで)



Repeat Diagram 7

(第8図は■2 二歩成まで)

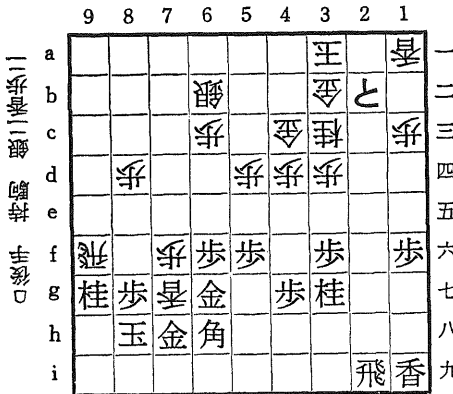


Diagram 8

△7 七香には、■3 三銀成と銀を取って、△同桂なら■2 二歩成で寄り筋です。以下△同金は、■同飛成、△同玉、■2 三銀、△同玉、■4 一角で詰みです。又、△3 三同金右と取れば、■2 二歩成から■4 二銀でやはり寄りです。相手の玉の位置と、自分の駒の配置を見て、受けに回るべきか攻めに出るべきかを大局観で判断するのです。

■先手 持駒 角銀桂歩二

Attack and defence depend on where the pieces are

Moves from Repeat Diagram 7:

△ K-3a; ■ Sx2d, △ L*7g; ■ Sx3c+, △ Nx3c;

■ P-2b+ (Diagram 8)

If White plays △ Gx2c he will be paralyzed by the joining pawn move ■ P*2e. Therefore he runs away with △ K-3a, but then Black moves forward with ■ Sx2d.

After △ L*7g Black captures a silver with ■ Sx3c+ and if △ Nx3c he homes in on the king with ■ P-2b+. Then if △ Gx2b: ■ Rx2b+, △ Kx2b; ■ S*2c, △ Kx2c; ■ B*4a and it will be mate.

Or if White recaptures with △ G4cx3c, Black again gets access to the king with ■ P-2b+ then ■ S*4b.

The point is, a decision as to whether to revert to defence or to proceed with an attack should be made on the basis of whole-board perception after looking at the location of your own pieces and the state of your king.

■第七講 優劣と大局観

可能性のある手を指せ

(何)

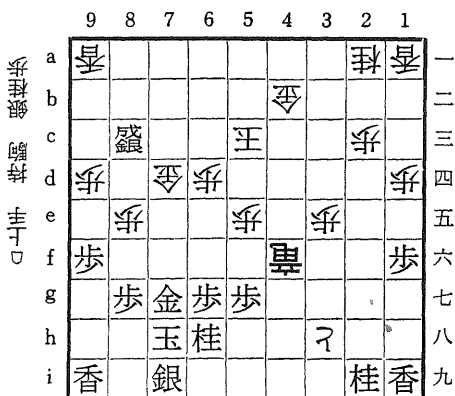
手費やしても、或いは何時間かけても、その間に勝てる可能性が全くない将棋では、長いだけで意味がありません。逆に勝算の可能性のあるなしを判断できれば、勝率も上ります。本講ではこの課題に取り組みます。

■下手 持駒 角金銀桂歩四



Diagram 1

(参考1図は□4六飛成まで)



Reference Diagram 1

第1図は、二枚落ちの終盤戦で、今上手が□4八飛と王手をしたところです。ここで下手は■6八桂と合い駒をしたのですが、□4六飛成(参考1図)と急所を桂を抜かれてしまいました。こうなった局面では、上手の玉の上部は広く、□6五桂の攻めもあつて、下手が勝てる可能性がなくなりました。ここから手数だけ長く粘っても無意味です。

■下手 持駒 角金銀歩四

LECTURE 7: Being behind and whole-board perception

PLAY MOVES WITH POTENTIAL

No matter how many moves you play on for, or how long you take, if you have absolutely no possibility of winning, spinning out the game has no meaning.

But if you can learn to assess whether or not you do have some prospects of winning, your winning percentage will rise. This lecture is devoted to that topic.

Diagram 1 is the endgame of a two-piece game. White has just checked with □ R*4h. Now Black interposed with ■ N*6h but White was able to capture the knight at the vital point with □ Rx4f+ (Reference Diagram 1).

In this position, now, White's king has lots of space in front of it and White can also attack with □ N*6e. It has become impossible for Black to win. However long Black holds out from here, it is meaningless.

(第2図は▲6八銀まで)

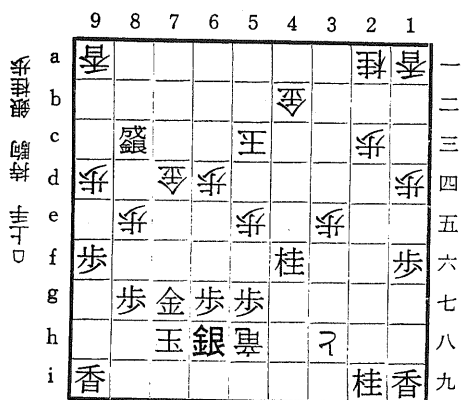


Diagram 2

第1図で、4六の桂が取られたら終わりだと考えれば▲5八桂と中合いでヒモをつけます。無論タダですがこれが勝つ可能性を残した一手なのです。

(第2図)

▲5八桂

△同飛成

▲6八銀

勝つ可能性を残した手

第1図からの指し手

(第3図は▲2五角まで)

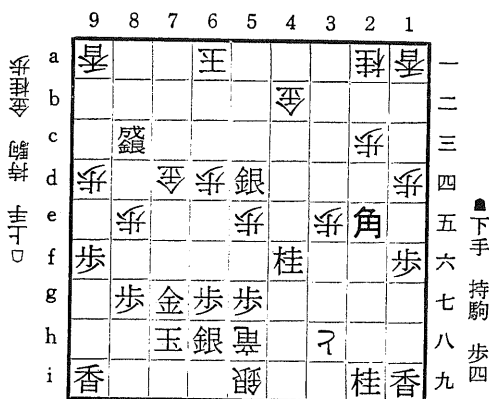


Diagram 3

第2図からの指し手①
 ▲5九銀
 △5九銀
 ▲6一金
 △同玉
 ▲2五角

△同飛成に危険なようでも▲6八銀で間に合えます。ここで▲6八金と手放しては△4九竜と入れられ、持駒が角銀では上手玉に上部へ脱出されます。この形から△5九銀は詰めるになります。

A move that leaves the possibility of winning

Moves from Diagram 1:

▲ N*5h, △ Rx5h+; ▲ S-6h (Diagram 2)

Given that it is all over if White can capture the knight on 4f in Diagram 1, Black should interpose while protecting it, with ▲ N*5h. Of course the dropped knight is being given away, but it is the only move that leaves any possibility of winning.

After △ Rx5h+ Black seems in danger, but he can stall for time with ▲ S-6h. ▲ G*6h here would allow White to play △ +R-4i and with just a bishop and silver in hand for Black, the white king could escape up the board. In this position △ S*5i is threatmate, but.....

Moves from Diagram 2: —①

△ S*5i; ▲ S*5d, △ K-6b; ▲ G*6a, △ Kx6a, ▲ B*2e (Diagram 3)

(第4図は□6七金まで)



Diagram 4

(参考2図は■5四銀まで)



Reference Diagram 2

(金)

を持っていて、■5四銀に□6二玉と引く一手ですが、■6一金が妙手で□同玉に■2五角と王手飛車をかけてこれは下手の勝ち筋です。

第2図からの指し手②

□6九銀 ■7九玉 □7八歩

■同金 □同銀成 ■同玉

□6六桂 ■同歩 □6七金

(第4図)

■下手 持駒 角金銀二桂歩五

(今)

度は□5九銀で□6九銀です。これには■7九玉と辛抱し□7八歩以下、王手王手と追われますが詰みがなければ駒が入るだけにむしろ歓迎なのです。第4図からは、■8九玉と逃げ、□6八竜なら■5四銀(参考2図)以下、持駒に銀桂が多くなっているので即詰です。苦しい時には危険でも最後まで可能性のあるように指すのが大事なのです。

After ■ S*5d, □ K-6b is the only move, but as Black has a gold in hand, he can play the superb move ■ G*6a. If □ Kx6a, ■ B*2e forks the king and dragon and now Black is on the winning path.

Moves from Diagram 2: —②

□ S*6i, ■ K-7i, □ P*7h; ■ Gx7h, □ Sx7h+;
■ Kx7h, □ N*6f; ■ Px6f, □ G*6g (Diagram 4)

Now □ S*6i instead of □ S*5i. Against this Black calmly plays ■ K-7i and then White checks repeatedly with □ P*7h etc. Unless this is mate it is welcome to Black for he is getting pieces in hand. In Diagram 4 Black runs away with ■ K-8i and if □ +Rx6h, Black plays ■ S*5d (Reference Diagram 2), and since he now has an extra silver and knight in hand he can force mate. The important thing when your back is against the wall is to play in such a way that you have some hope, despite the risks, right up to the end.

(第5図は○5三銀引まで)



Diagram 5

(第6図は○3五歩まで)



Diagram 6

負ける可能性を考える

(第4) 5図も二枚落ちですが今度は下手が優勢な局面です。

第5図からの指し手①

■5五歩 ○同 金 ■6五桂打

○3七歩成 ■5三桂成 ○同 銀

■4四歩 ○同 銀 ■1七角

○3五歩 (第6図)

■下手 持駒 金桂

(下) 手の■5五歩は、金を上げておいて■6五桂打ちの当りを強くした手ですし、■4四歩は先手で1七へ角が出ようとした手で気持は解ります。

しかし、第6図となると、上手の上部が厚くなって寄せにくく、しかも入玉の恐れさえあります。第5図のように形勢が良い場合には、前述とは逆に負ける可能性を考えて指すのです。

Think of the possibility of losing

Diagram 5 is another two-piece game, but this time Black has the better position.

Moves from Diagram 5: —①

■ P-5e, ○ Gx5e; ■ N*6e, ○ Px3g+; ■ Nx5c+,
○ Sx5c; ■ P*4d, ○ Sx4d; ■ B-1g, ○ P*3e (Diagram 6)

Black's ■ P-5e pulls the gold forward and makes the drop ■ N*6e a stronger attack. ■ P*4d is to try to get the bishop out to 1g and I can understand why Black would want to play this. However, by the time Diagram 6 is reached, the area in front of White's king has become too strong and it will be difficult to get access to the king; and there is the risk of an entering king. In cases where you have the better position, as in Diagram 5, you should do the opposite of before and contemplate the possibility of losing.

(第7図は▲6五桂まで)



Diagram 7

(参考3図は▲6五桂まで)



Reference Diagram 3

そうすれば、この局面では上手玉を上部に逃がす以外、負けのないのが解るはずです。

それが次の順です。

第5図からの指し手②

▲5五桂 □5二玉 ▲1七角

□6三歩 ▲6五桂(第7図)

(二)

ここで▲5五桂と一度だけ王手をするのがうまい寄せです。

これを□同金と取れば、▲同歩、□3七歩成に▲6五桂(参考3図)と活用するのが好手です。以下、□同桂の一手に▲同歩となり、駒が自然に増える上に角が1七か8四に活用できるので、下手勝勢です。

本譜に戻って□5二玉に▲1七角と出て、▲6三金を受ける□6三歩に、▲6五桂と盤上の駒を活用します。

Given this I am sure you will understand that, in this position, apart from allowing White's king to escape up the board, Black cannot lose. So.....

Moves from Diagram 5: —②

▲ N*5e, □ K-5b; ▲ B-1g, □ P*6c; ▲ N-6e (Diagram 7)

Here the skilful way to get access to the king is to throw in a check with ▲ N*5e.

If White captures this knight with □ Gx5e, Black plays ▲ Px5e, and after □ Px3g+, ▲ N-6e (Reference Diagram 3) is a good, active move. Then, against the only move, □ Nx6e, Black plays ▲ Px6e and not only are his forces expanding naturally but his bishop can now be used on either 1g or 8d; so Black has a won game.

Returning to the main sequence, after □ K-5b Black brings out his bishop with ▲ B-1g and against □ P*6c, which defends against ▲ G*6c, Black improves the position of his pieces on the board with ▲ N-6e.

(再掲第7図は▲6五桂まで)



Repeat Diagram 7

(第8図は▲3二桂成まで)



Diagram 8

これこそ負けない将棋

再掲第7図からの指し手

○6五同桂

▲同歩

○3七歩成

▲4四桂

○6二玉

▲3二桂成

(第8図)

○(上) 手の○3七歩成に▲4四桂と打ち、▲3二桂成から▲4二成桂を狙えば上手に受けがありません。

○3七歩成で▲4四桂を受ける○4三歩なら更に遊びの飛車を▲2九飛と活用します。第8図以下、○2七と、なら▲6四歩が好手で○5五金に▲4二成桂、○1七と、▲5二金で下手必勝です。形勢の悪い局面では勝てる可能性のある手を探し、優勢な局面では負ける可能性がない手を指すのが勝率アップにつながります。

Making the game impossible to lose

Moves from Repeat Diagram 7:

○ Nx6e; ▲ Px6e, ○ Px3g+; ▲ N*4d, ○ K-6b;

▲ N-3b+ (Diagram 8)

After ○ Px3g+ by White, Black plays ▲ N*4d and since, after ▲ N-3b+, he is threatening ▲ +Nx4b, White has no defence.

If White, instead of ○ Px3g+, plays ○ P*4c to defend against ▲ N*4d, Black activates his idle rook again with ▲ R-2i. If White plays ○ +P-2g in Diagram 8, ▲ P-6d is the best move and after ○ Gx5e Black wins with ▲ +Nx4b, ○ +Px1g; ▲ G*5b.

Seek moves that give you a possibility of winning in positions where you are behind, play moves that allow no possibility of losing when you are ahead, and your winning percentage will go up.

第1問

■ 第八講＝練習問題

Problem 1 LECTURE 8: PROBLEMS FOR PRACTICE

ヒント

問題図は矢倉戦で、先手が3筋の歩を交換して▲3六銀の好形を作ったのに対し、後手が□5二玉と玉を右へ移そうとした局面です。□5二玉は珍しい手ですが、先手の勢力範囲である2～3筋を避け、先手の手に乗って指す指し方です。さてどこを目標にして指しますか。

HINT The Problem Diagram shows a Fortress opening. Whereas Black has created the good shape of a silver on 3f by exchanging pawns on the third file, White has just started to transfer his king to the right side with □ K-5b. □ K-5b is a strange move but it is avoiding the second and third files, which lie within Black's sphere of influence. White, as it were, is riding Black's punches. Now where should Black be aiming?

(問題図は□5二玉まで)



Problem Diagram...Black to play

第1問 解答と解説

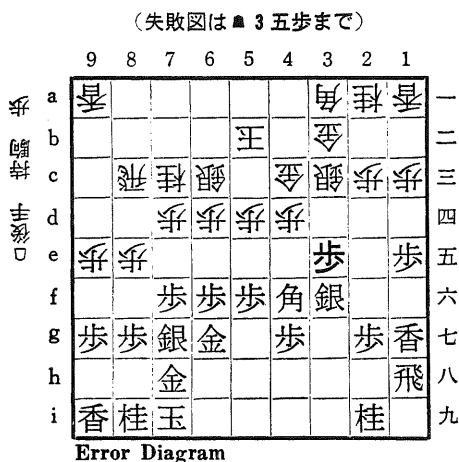
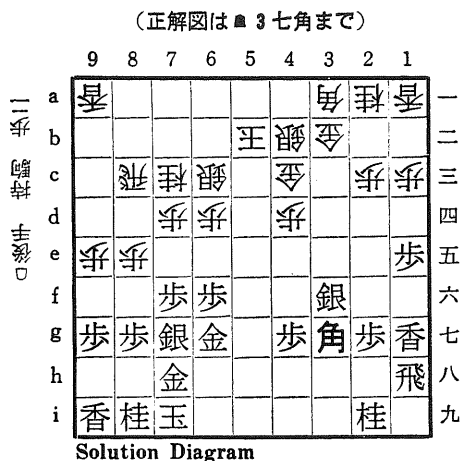
問題図からの指し手

■ 5五歩 □ 同歩 ■ 同角

□ 4二銀 ■ 3七角 (正解図)

■ 5五歩の交換が正解で、後手も□ 4二銀と引いて中央に備えます。正解図以下は□ 5三銀に■ 4六歩と突き、1八の飛車を中央に振り■ 4五歩からの動きで何とか■ 3六銀を5六へ運ぶのです。

■ 先手 持駒 歩二



後手玉が6二の方へ行くと、今まで好形だった■ 3六銀がソッポの銀になることを知って下さい。

この局面で■ 3五歩 (失敗図) を考えた人は、もう少し大局観を養う必要があります。後手玉が2二にいるならば、この手は実に大きな位になります。後手が2二3筋を放棄した現在、ただ重い歩

■ 先手 持駒 なし

Problem 1 ANSWER and EXPLANATION

Moves from the Problem Diagram :

■ P-5e, □ Px5e; ■ Bx5e, □ S-4b; ■ B-3g (Solution Diagram)

The exchange starting with ■ P-5e is the right answer and White pulls back his silver with □ S-4b to defend the centre. In the Solution Diagram, after □ S-5c Black will play ■ P-4f and bring his rook on 1h into the centre. And after ■ P-4e he will contrive to move the silver on 3f to 5f.

Note that if White's king moves to 6b, the silver that has so far been well placed on 3f will be left stranded.

People who thought, in this position, of ■ P*3e (Error Diagram) need to cultivate their whole-board perception a little more. If White's king is on 2b this move would indeed create a very important vanguard pawn, but in the present case, where White has already abandoned the second and third files, it is merely a heavy move.

第2問

Problem 2

ヒント

この問題は第1問の正解図から30手進んだ局面です。先手は▲5六銀の好形を得たものの一步損になっており、ゆっくりしていると△4三金上から△3三角など後手にだけいい手が生まれます。今度はどこを狙いでしょう。

(第1問正解図は▲3七角まで)



Problem 1 Solution Diagram

HINT This problem represents the position about 15 moves on from the Solution Diagram of Problem 1. Although Black has obtained the good shape of a silver on 5f he is a pawn down, and if he takes it easy White will get all the best moves, such as △ G3b-4c then □ B-3c. What should Black aim at now?

(問題図は△7四歩まで)



Problem Diagram...Black to play

第2問 解答と解説

問題図からの指し手

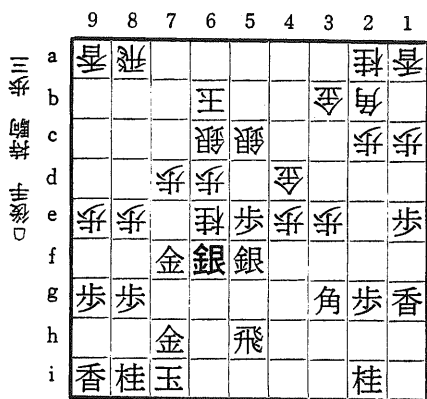
■ 6五歩 □ 同桂 ■ 6六銀

(正解図)

6五の地点は元来後手から攻める所ですが、玉の位置により駒の価値が変わり後手玉が6二の現在、ここが急所です。□同桂に■6六銀と上り次に■7七桂から桂交換して■6五歩が狙いです。

■ 先手 持駒 歩二

一 二 三 四 五 六 七 八 九



Solution Diagram

(参考図は■6五銀まで)



Reference Diagram

先手も守りの駒を交換することになりますが、中央の厚みは先手の方が厚いので大丈夫です。

なお、□6五同桂で□6五同步なら、■6六歩(■7五歩もある)、□同歩、■同銀、□6五歩、■同銀右、□同桂の時先に■6四歩と打ち、□同銀左、■6五銀(参考図)とぶつければ、■5四歩の突き出しもあって先手優勢です。

■ 先手 持駒 桂歩二

一 二 三 四 五 六 七 八 九

Problem 2 ANSWER and EXPLANATION

Moves from the Problem Diagram :

■ P-6e, □ Nx6e; ■ S-6f (Solution Diagram)

The square 6e is fundamentally a square where the swap-off value favours White, except that the value of the pieces is altered by virtue of the position of the kings. In the present situation with the white king on 6b, this is the vital square. After □ Nx6e Black brings his silver up with ■ S-6f and aims next at an exchange of knights with ■ N-7g then ■ P*6e.

Black will in fact be swapping off defending pieces but as he has the greater thickness in the centre, he is safe.

If White plays □ Px6e instead of □ Nx6e, after ■ P*6f (■ P*7e is also possible), □ Px6f; ■ Sx6f, □ P*6e; ■ S5fx6e, □ Nx6e, Black plays ■ P*6d, and as he can oppose silvers after □ S5cx6d; ■ Sx6e (Reference Diagram) and also has the pawn push ■ P-5d, Black wins

第3問

Problem 3

ヒント

第3問は第2問の正解図から□5七歩、▲6八飛、□5二玉、▲7七桂、□同桂成、▲同金引と進んだ局面です。このままにしておくとやはり先手からの▲6五歩が厳しい手です。今度は後手の立場に立って先手の攻めをかかわす手を考えて下さい。

(第2問正解図は▲6六銀まで)



Problem 2 Solution Diagram

HINT Problem 3 is the position, going on from the Solution Diagram of Problem 2, after □ P*5g; ▲ R-6h, □ K-5b; ▲ N-7g, □ Nx7g+; ▲ G7fx7g. If White leaves things as they are, ▲ P*6e by Black will be a severe move. Take White's point of view now and devise a way for him to dodge Black's attack.

(問題図は▲7七同金引まで)



Problem Diagram...White to play

第3問 解答と解説

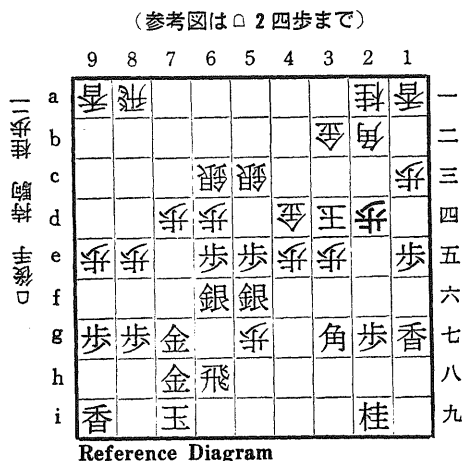
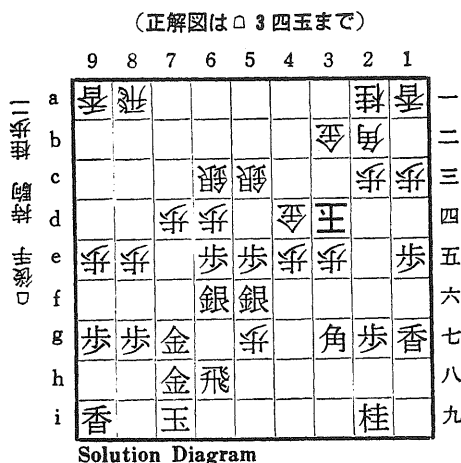
第3問の問題図からは、読みで正解を見つけないとしても、簡単に結論が出るものではありません。

しかし、後手玉が5二においては、到底持ちそうもないという大局観が働けば、早逃げの筋が浮かぶはずです。

問題図からの指し手

□4三玉 ■6五歩 □3四玉(正解図)

■先手 持駒 桂歩



Problem 3 ANSWER and EXPLANATION

If you try to discover the right answer by analysis in the Problem Diagram of Problem 3, you will not find it easy to come to any conclusion. But if your perception of the entire position tells you that, although White's king is on 5b, Black is not likely to get anything in hand, an early escape play will spring to mind.

Moves from the Problem Diagram :

□ K-4c: ■ P*6e, □ K-3d (Solution Diagram)

It will be a difficult game from the Solution Diagram, where White has moved his king to safety with □ K-4c and, after ■ P*6e, has again moved it up and away with □ K-3d.

The white king is in an exposed position on 3d but Black has only a knight in hand, so that White can aim at playing □ P-2d (Reference Diagram) to escape up the board.

Whole-board perception means altering your evaluation like this according to the position of the kings and the other pieces.

後手は、□4三玉と逃げ、■6五歩は□3四玉と更に上った正解図からは難解な将棋です。

□3四玉は不安定な形ですが、先手の持駒が桂だけなので、上部に逃げる手と□2四歩(参考図)を突いて下に引く手が狙いです。

このように玉の位置、駒の位置によって判断を変えるのが大局観です。

■先手 持駒 桂歩

終章 視聴者の質問に答えて

LAST CHAPTER: ANSWERS TO VIEWERS' QUESTIONS

表1 持将棋の成立条件
Table 1 Minimum points for an impasse draw

(1) 大 駒 4 枚 + 小駒 4 枚
4 major pieces + 4 minor pieces
(飛・角) (金・銀・桂・香・歩)
(R, B) (G, S, N, L, P)
(2) 大 駒 3 枚 + 小駒 9 枚
3 major pieces + 9 minor pieces
(3) 大 駒 2 枚 + 小駒 14 枚
2 major pieces + 14 minor pieces
(4) 大 駒 1 枚 + 小駒 19 枚
1 major piece + 19 minor pieces
(5) 大 駒 なし 小駒 24 枚
No major pieces + 24 minor pieces

※玉は数えない

The kings are not counted

持将棋の判定方法

Q お互いの玉が入玉して、詰まなかった場合には、どうやって勝敗を決めるのでしょうか。又、どの時点で局面をストップさせるのかも教えて下さい。

A お互いが入玉して、詰まず見込みがなくなった場合には、原則的に全部の駒が敵陣の三段目以内に入った時点で、駒

数を数えて判定します。

表1は、持将棋の成立条件で、お互いにこの駒数があれば引き分け、どちらかが足りなければ、足りない方の負けです。簡単な記憶法は、大駒が5点、小駒が1点として、24点あれば引き分けです。

第1図は27点ずつあるので、引き分けです。共に駒数に不安のない時は、早い時点で持将棋成立の場合もあります。

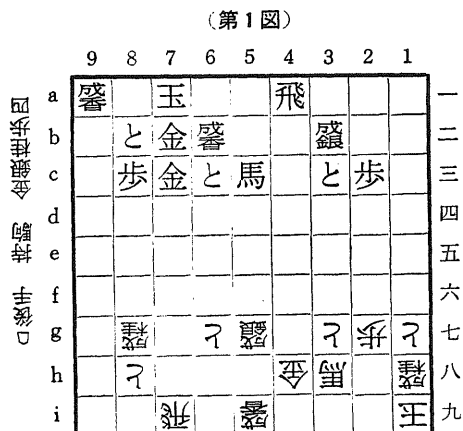


Diagram 1

HOW TO ADJUDICATE IMPASSES

Q=When both sides have entering kings and there is no mate, how is the game decided? Also, please explain at what point the game is stopped.

A=When both sides have entering kings and there is no prospect of a mate, adjudication is basically by counting the pieces when all the pieces have entered their respective promotion zones.

Table 1 shows the conditions for an impasse to be counted as a draw. If both sides have the requisite number of pieces it is a draw; but if one side falls short that side loses.

A simple way to remember this table is to count each major piece as 5 points, the minor pieces as 1 point and to say it is a draw if both sides have 24 points.

In Diagram 1 each player has 27 points, so this is a draw. There are cases when the impasse can be agreed as a draw at an earlier stage if neither side has to worry about the number of pieces he will have.

(第2図は▲3六成桂まで)

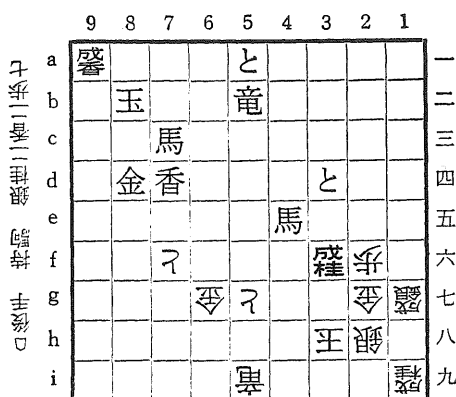


Diagram 2

(第3図は▲9六桂まで)



Diagram 3

第2図は、名人戦に現れた持将棋の成立局面で、先手側は大駒三枚で29点あるので不安はなく、後手の駒を取りに行ったのですが、□2六歩を取られても、三段目以内に24点あるので持将棋です。

第3図は私の実戦で先手が私。▲9六桂で詰まされる心配がなく優勢に見えますが、ここでは先手不利です。先手の戦力では後手玉を詰める見込みがなく規定

の小駒14枚も取れそうもないからです。局面をストップさせるには、駒数の多い方は31点持って全部の駒が三段目に入った時点で勝ちを、少ない方は24点持って全部の駒が三段目まで入った時点で引き分けを宣告できます。なお、全部の駒が三段目に入る以前でも結果が明白な時、投了又は持将棋(駒数の多い方)成立の意志表示をすることもあります。

Diagram 2 is a position where an impasse draw occurred in the Meijin tournament. In this case Black, having three major pieces, has 29 points and so he can safely try to capture White's pieces. But White will have 24 points inside the promotion zone even if his pawn on 2f is captured, so the game is drawn.

Diagram 3 shows one of my games. I am Black. Black seems to have the advantage because once he has played ▲ N*9f there is no longer any danger of his king being mated. But Black is actually at a disadvantage, for with the forces at his disposal he has no prospect of mating the white king and it seems unlikely that he can capture the requisite 14 minor pieces.

As to the method of stopping the game, if the side with the most pieces has 31 points and if all his pieces are in the promotion zone he can be declared the winner, or if the side with fewer pieces has 24 points and all his pieces are in the promotion zone a draw can be declared.

表1 千日手のルール (1983年5月改正)

Table 1 Rules for draws by repetition
(Revised May 1983)

- (1) 同一の局面を4回繰り返すと「千日手」となり、無勝負となる(指し直す)。
- (1) If the same position has occurred four times a 'draw by repetition' is deemed to have occurred. The game is declared no-contest (to be re-played).
- (2) 但し繰り返しの手順が、連続王手の場合は攻方が手を変えなければならない(連続王手で同一局面を4回繰り返した時は、攻方の負けとなる)。
- (2) But if a sequence that would cause repetition includes continuous checks, the checking side must vary his moves (or the checking side loses as soon as the continuous checks have brought about the same position for the fourth time).

附則 同一局面とは、盤上の駒の配置、持ち駒及び手番のすべてが同一のものをいう。

Note: 'Same position' is defined as identity of all of the following: positions of pieces on the board; pieces in hand; turn to play.

千日手について

Q 千日手のルールがよく解りませんので、詳しく教えて下さい。

A 千日手とは、お互いが他の手を指すと負け、あるいは劣勢となるために、必然的に同一手順を繰り返すことです。

今回改正となったルールは、表1のように、今までの「同一手順3回」を「同

一局面4回」と、手順でなく局面で決める方法を採用しています。

これは同一手順ですと、同一にならないように指せば永久に繰り返せるので、その不備を直したものです。

第1図は、最も有名な千日手の局面です。先に▲4四歩(△6六歩)と取り込んだ方が不利なため、▲4七飛、▲4九飛の動きを繰り返して千日手です。

▲先手 持駒 なし

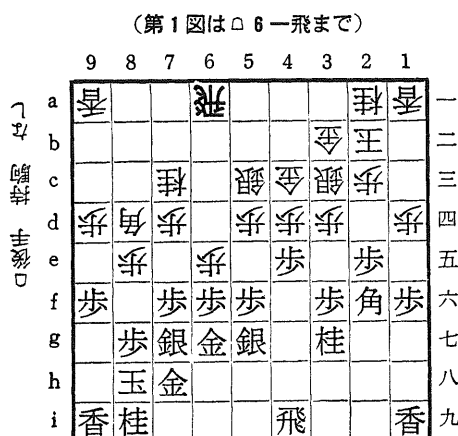


Diagram 1

DRAWS BY REPETITION

Q=Since the rule about draws by repetition is often misunderstood, please explain it in detail.

A=Repetition occurs when the same sequence of moves is repeated voluntarily because both players would lose or would get an inferior game if they played any other moves.

The recently revised rules now use repetition of position and not repetition of moves as the criterion for a draw, the rule "same sequence of moves three times" having been replaced by "same position four times". This remedies the inconsistency, using the "same sequence of moves" rule, whereby play can go on for a very long time so long as the same sequence does not occur.

Diagram 1 is the best-known example of repetition. Because capturing first with ▲ Px4d (or △ Px6f in White's case) puts Black at a disadvantage, he will repeat the moves ▲ R-4g~▲ R-4i and so bring about a draw by repetition.

(第2図は先手番)

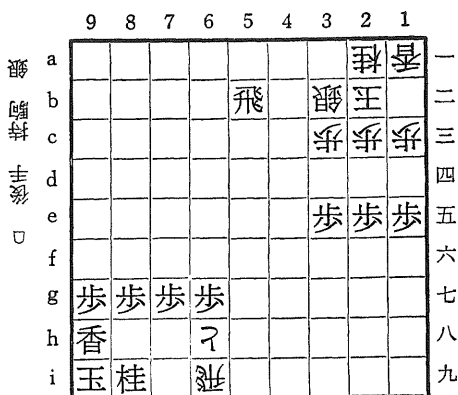


Diagram 2

(第3図は先手番)



Diagram 3

前例は序盤の千日手ですが、第2図は終盤の千日手の例です。

後手に□7八と、とされると、先手玉は受けがないので、先手は第2図で■4三銀と攻める一手です。これに対し、後手は□3一銀と受ける一手で、■3二銀成、□同銀以下繰り返しで千日手です。

この場合■3二銀成は王手ですが、■4三銀が王手でないで、千日手が成立

します。この場合、今までのルールですと■4三銀を■4一銀に変えたり、成り成らずを入れると永久に指し手が続くので、今回の改正となったのです。

第3図は、連続王手の例です。先手玉は受けがないので、■3四馬と王手をかけても、□2一玉、■4三馬、□1二玉で、繰り返しとなります。この場合は連続王手なので、結局先手の負けとなります。

The previous example showed repetition in the opening, but Diagram 2 (a partial diagram) is an example of repetition in the endgame. If White is allowed to play □+P-7h, Black's king cannot be defended, so that in Diagram 2 Black has only one move—to attack with ■S*4c. White can defend against this with only one move—□S*3a—and repetition comes about after ■Sx3b+, □Sx3b; etc. In this case ■Sx3b+ is check but because ■S*4c is *not* check the repetition is valid.

In this case, according to the previous rule Black could alternate ■S*4c with ■S*4a and could alternate between promoting and not promoting. He could continue playing in this way for a very long time. Hence the new rule.

Diagram 3 is an example of continuous checking. Black's king is indefensible yet he can force repetition by checking with ■+B-3d, □K-2a; ■+B-4c, □K-1b. But in this case Black eventually loses because the checks are continuous.

(第1図)



Diagram 1

(第2図は先手番)

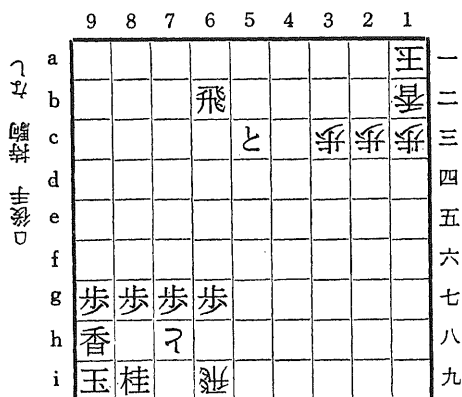


Diagram 2

持将棋・千日手の問題点

持将棋と千日手のルールにも、まだ問題点が色々あります。

第1図はまだ未解決の局面です。先手は23点を確保していますが、左下の金と歩を動き出せば、両方とも取られます。かと言って後手から取りに行くと、どうしても一枚与え持将棋となります。

▲ 先手 持駒 銀桂香歩
● 後手 持駒 王将飛馬金銀

この局面が後手の勝ちか持将棋か。あり得ないこと、では済まないでしょう。

第2図は、今までのルールでは解決できなかった局面です。つまり▲6一飛成、□2二玉、▲5二竜以下、竜の動きを変えれば同一手順は繰り返さず負けません。同一局面ならどうやっても、限度がある訳ですが、どこで4回になったかを見極めるのが、実戦の最中では面倒です。

▲ 先手 持駒 なし
● 後手 持駒 王将飛馬金銀

UNRESOLVED PROBLEMS

There are several unresolved problems in the rules for impasses and repetition. Diagram 1 is a still unresolved position. Black is guaranteed 23 points but if he moves the gold and pawn in the lower left corner both will be captured.

But if White attempts to capture them anyway, whatever he does he will give Black a piece and so it will be a draw.

Is this position a win for White or a draw? It is impossible to say at the moment.

Diagram 2 is one position that was not resolved by the previous rule. Black could play ▲ R-6a+, □ K-2b; ▲ +R-5b etc., and as he could vary the move of his dragon it would never be apparent whether the same sequence of moves had occurred; and so he could not lose.

With the 'same position' rule, there is a limit to what he can do. But it will still be a problem in actual play to discover exactly when the fourth repetition occurs.

~~~~~ 日英将棋用語 ~~~~~ Shogi Vocabulary

The following vocabulary covers almost all the shogi words used in this book. The equivalents given are accepted by shogi players in the West, but you should note that the influence of chess vocabulary is strong, so the equivalents might not always be the one you expect. Often there is a fixed equivalent but sometimes we prefer to use more than one equivalent, depending on the construction of the sentence or the requirements of our idiom. Those cases have been marked with a *. You should pay special attention to these.

J. F.

以下の英訳された将棋用語は、本書で使用されているものをほぼ探り上げており、しかも西洋のプレーヤーに定着しているものです。しかし、チェス用語からの影響が強く、加え

て英語それ自体の文体や特質から、中には読者の皆さんが考えているものと差異のあるものもあるかと思いますが、その用語には*印をつけてあります。

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あ行 (a, i, u, e, o)

- ~合 (ai) interposed ~ (桂合; interposed knight)
 相居飛車 (aibishsha) Double Static Rook (opening)
 相掛り (aigakari) Wing Attack opening
 相腰掛け銀 (aikoshikakegin) Double Reclining Silver (opening)
 合駒 (aigoma) *interposed piece
 相手 (aite) opponent
 相矢倉 (aiyagura) Double Fortress (opening)
 上がる (agaru) *to move (a piece) up, to play (a gold or silver move)
 悪形 (akukei) bad shape
 悪手 (akushu) bad move
 味 (aji) aji
 味消し (ajikeshi) *eliminating/destroying aji
 遊び駒 (asobigoma) idle piece
 遊ぶ (asobu) *to be idle, to be out of play
 頭金 (atamakin) gold at the head of the king
 厚み (atsumi) *thickness

穴熊 (anaguma) Bear-in-the-hole (cas-tle)

mate

- 合せ (awase) opposing
 (合せ歩; opposing pawn)
 居角 (ikaku) Static Bishop
 居玉 (igyoku) sitting king
 いじめる (ijimeru) *to tease, to badger
 一手 (itte) 1. the only move 2. a move 3. a tempo
 一手スキ (itesuki) a one-move breaching thing space
 一歩千金 (ippusenkin) "A pawn is worth its weight in gold"
 居飛車 (ibishsha) Static Rook
 受かる (ukaru) to be able to defend
 浮き駒 (ukigoma) a loose/unprotected/floating piece
 浮き飛車 (ukibishsha) floating rook
 受け (uke) defence
 受け駒 (ukegoma) defending piece, defender
 受けなし (ukenashi) defenceless
 薄い (usui) *thin, weak
 打ち込む (uchikomu) to drop inside the (promotion) zone, to invade
 打歩詰 (uchifuzume) dropped-pawn

打つ (utsu) to drop, to play a drop
 馬 (uma) promoted bishop, horse
 右翼 (uyoku) right flank

上手 (uwate) stronger player, White

王 (ō) king

大駒 (ōgoma) major piece

応手 (ōshu) *response, reply, answer

応接 (ōsetsu) *response

王手 (ōte) check

王手飛車 (ōtebishsha) *fork on rook and king

king

王飛接近すべからず (ōhi sekkin subekarazu) "Keep the king and rook apart"

押え (osae) *containment, constraining

~落ち (ochi) ~handicap (飛落; rook

handicap)

重い (omoi) *heavy

面白い (omoshiroi) *slightly favouring

one side

か行 (ka, ki, ku, ke, ko)

- 解説 (kaisetsu) explanation
 解答 (kaitō) answer
 角 (kaku) bishop
 角落 (kakucho) bishop handicap

角換り (kakugawari) *swapping off/ exchanging bishops, with bishops off	files	棋力 (kiryoku) shogi strength
角筋 (kakusuji) bishop(s) diagonal	棋勢 (kisei) *position, prospects, state of the game	切る (kiru) *to sacrifice (the exchange), to exchange a strong piece for a weaker one
角頭 (kakuto) head of bishop	厳しい (kibishii) severe, strong	切れ (kire) *to have run out of steam, to be spent, etc.
角道 (kakumichi) bishop(s) diagonal	棋譜 (kifu) (game) record, score	金 (kin) gold
囲い (kakoi) castle	疑問手 (gimonshu) questionable/object- tionable/dubious move	銀 (gin) silver
堅い (katai) *solid, secure	逆先 (gyakusen) *seizing back the initiative	銀冠 (ginkamuri) Silver Crown (castle)
形 (katachi)*shape (良い形: good shape), position, formation, situation	級 (kyū) kyū	金銀 (kingin) gold(s) and silver(s), gene- rals
勝ち筋 (kachisuji) *way to win	急所 (kyūsho) vital point/square	金底の歩 (kinzokonoifu) pawn-anchored gold
勝つ (katsu) to win	急戦 (kyūsen) quick attack	金底の歩は岩より堅し (kinzoko no fu wa iwa yori katashi) "A pawn- anchored gold is as solid as a rock"
ガッチャン銀 (gatchangin) clanging silvers	香 (kyō) lance	禁手 (kinte) prohibited/illegal move
活用する (katsuyōsuru) *to utilize, to activate, to make (pieces) more effec- tive	脅威 (kyōi) threat	銀バサミ (ginbasami) silver pincer
壁金 (kabekin) wall gold	挟撃 (kyōgeki) pincer attack	金矢倉 (kin'yagura) Gold Fortress (cas- tle)
壁銀 (kabegin) wall silver	強手 (kyōshu) strong move	空中戦 (kūchūsen) Aerial Fight (opening)
軽い (karui) *light	玉 (gyoku) king	クギ付け (kugizuke) *to pin down, to tie down
かわす (kawasu) *to dodge	玉型 (gyokutei) *king's position, safety of the king	組み上げる (kumiageru) *to develop, to deploy one's pieces
カン (kan) intuition	局勢 (kyokusei) position	
利(効)く (kiku) *to be effective, to act on	玉頭 (gyokutō) head of the king, space /area in front of the king	
棋士 (kishi) professional, shogi player	玉頭位取り (gyokutōkuraidori) King's Head Vanguard Pawn (opening)	
傷 (kizu) *defect, flaw	局面 (kyokumen) position	
奇数の筋 (kishūnosuji) odd-numbered	棋理 (kiri) shogi theory	

位 (kurai) *vanguard(-pawn) position	駒組 (komagumi) arrangement/deployment (of one's pieces)	左翼 (sayoku) left flank
位取り作戦 (kuraidorisakusen)	駒損 (komazon) loss of material	三間飛車 (sankenbisha) Third-file Rook (opening)
vanguard-pawn strategy	駒台 (komadai) piece stand (*the side of the board)	参考図 (sankōzu) reference diagram
位取り戦法 (kuraidorisenpō)	駒得 (komadoku) gain of material, material profit	仕掛ける (shikakeru) *to start the middle game, to initiate a fight
-pawn opening	駒割 (komawari) balance of material	持久戦 (jikyūsen) slow game
桂 (kei) knight	さ行 (sa, shi, su, se, so)	四間飛車 (shikenbisha) Fourth-file Rook (opening)
形勢 (keisei) *position, prospects, state of the game, situation	最善手 (saizenshu) best move	持将棋 (jishogi) impasse, jishogi
桂陣の玉寄せにくし (keitō no gyoku yosenikushi) "A king at the head of a knight is hard to mate"	作戦 (sakusen) strategy	自陣角 (jinkaku) bishop dropped inside its own camp
桂馬は控えて打て (keima wa hikaete ute) "Drop knights towards the rear"	作戦勝ち (sakusengachi) strategic victory/triumph	下手 (shitate) the weaker player, Black
交換 (kōkan) exchange, swapping off	作戦負け (sakusenmake) strategic defeat/loss	実戦 (jissen) *actual game, over-the-board play
好形 (kōkei) good shape	指し過ぎ (sashisugi) overplay	実戦譜 (jissentfu) (game) record, score
好手 (kōshu) good move, best move	指し手 (sashite) move	失着 (shichaku) mistake
攻防 (kōbō) attack and defence	指し直す (sashinaosu) to play (a game)	失敗 (shippai) failure, error
互角 (gokaku) even	指し易い (sashiyasui) *straightforward	指導対局 (shidōtaikyoku) teaching game
5五歩止め (gogofudome) P-5e block	指す (sasu) to play	死ぬ (shinu) *to be trapped, to be loser
小駒 (kogoma) minor piece	指せる将棋 (saserushogi) *satisfactory game	シビれる (shibieru) to paralyze, to numb
腰掛け銀 (koshikakegin) reclining silver	捌き (sabaki) sabaki	弱点 (yakuten) weak point
後手 (gotte) White	捌く (sabaku) to achieve sabaki, to sabaki (中・終盤, to develop (序盤)	邪魔駒 (jamagoma) *blocking piece, interference
駒 (koma) piece		終局 (shūkyoku) endgame
駒落 (komaochi) handicap game		

十字飛車 (jūjibisha) crossroads rook	正解 (seikai) (correct) solution, right answer	board
終盤 (shūban) endgame	正着 (seichaku) right/correct move	大局観 (taikyōkukan) whole-board perception/vision
主導権 (shūdōken) initiative	勢力 (seiryoku) forces, influence	代償 (daishō) compensation
将棋 (shōgi) shogi, game, style	攻め (seme) attack	対戦 (taisen) game
勝局 (shōkyoku) *won game	攻め合い (semeai) attacking race, race for mate, mutual attack	退路 (tairo) retreat, withdrawing
定跡 (jōseki) joseki, standard pattern/variation/line	攻め駒 (semegoma) attacking piece, attacker	打診 (dashin) sounding out, probing
焦点 (shōten) focal point	先攻 (senkō) first attack, sally	タタキの歩 (tatakinofu) striking pawn
勝率 (shōritsu) winning percentage	先後交代 (sengokōtai) swapping colours	タテ歩取り (tatefutori) Rook-on-Pawn (opening)
初心者 (shoshinsha) beginner	先鋒 (sentan) hostilities	タレ歩 (tarefu) dangling pawn
初手 (shote) initial move, first move	先手 (sente) 1. Black 2. sente, initiative	段 (dan) 1. dan (初段 shodan, 二段 two-dan) 2. rank (二段目 second rank)
序盤 (jōban) opening	千日手 (sennichite) (draw by) repetition	単打の歩 (tandanoifu) striking pawn
陣 (jin) *camp, position, (promotion) zone, formation	戦法 (senpō) opening	中合 (chūai) interposing
図 (zu) diagram	即詰み (sokuzumi) forced mate, force-mate	中央 (chūō) centre
隙 (suki) hole (序盤), breathing space (終盤)	底歩 (sokofu) anchor pawn, pawn anchor	中級者 (chūkyūsha) middle-kyu player, moderately strong player
筋 (sui) 1. file, diagonal (6 筋 sixth file, 6-file) 2. style 3. way 4. tesuji, logical move	ソッポ (soppo) *stranded, out of play, away from the centre of action	中段 (chūdan) centre ranks, centre
筋悪 (suiwaru) bad style, illogical	損 (son) loss	中盤 (chūban) middle-game
スズメ刺し (suzumezashi) Spearing the Sparrow (opening)	た行 (ta, chi, tsu, te, to)	痛打 (tsūda) *painful blow/drop
捨て駒 (sutegoma) sacrifice piece	対局 (taikyoku) game	ツギ桂 (tsugikei) joining-knight tesuji
捨てる (suteru) to sacrifice, to sac, to give up (a piece)	大局 (taikyoku) overall game, whole	突き捨て (tsukisute) sacrifice push
		突き遣い (tsukichigai) counterpush
		次の一手 (tsuginote) next move
		ツギ歩 (tsugifu) joining pawn tesuji

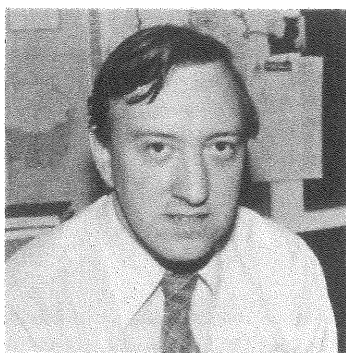
突歩詰 (tsukifuzume) pushed-pawn mate	手抜き (tenuki) ignoring, playing else-	(opening)
突く (tsuku) to push, to play (a pawn move)	where	成 ~ (nari ~) promoted ~ (成桂; promoted knight)
詰み (tsumi) mate, checkmate	手番 (teban) turn (to play)	成り込む (narikomu) to (get in and) promote
詰上図 (tsumiagarizu) checkmate diagram	手拍子 (tebyōshi) reflex move	成り捨て (narisute) promotion sacrifice
詰む (tsumu) to mate, to checkmate	天王山 (tennōzan) vantage point	成る (naru) to promote, 'promotes'
詰将棋 (tsuneshōgi) mating problems, tsune-shogi	遠見の角 (tōminokaku) watchtower bishop	二歩 (nifu) doubled pawn
詰める (tsunero) threaten, threatening mate	投了 (tōryō) resignation	二歩禁 (nifukin) doubled-pawn prohibition
強い (tsuyoi) strong	とがめる (togameru) to punish, to exploit (a mistake)	二枚落ち (nimaiochi) two pieces, two-piece game
吊り出す (tsuridasu) *to entice out, to lure out	と金 (tokin) token, promoted pawn	二枚換え (nimaigae) exchanging two pieces for one, two-for-one
手 (te) 1. move (先後手共の指し手) 2. tempo	と金作り (tokinzukuri) creating a token and 金のおそはや (tokin no osohaya) "A token is faster than you think"	入玉 (nyūgyoku) entering king(s)
手厚い (tesui) *thick, solid	途中国 (tochūzu) intermediate diagram	入城 (nyūjō) to castle, to go into a castle
抵抗 (teikō) resistance	〜得 (〜doku) ~profit (桂得; knight profit, profit/gain of a knight)	入段 (nyūdan) becoming a dan player
手遅れ (teokure) being a tempo behind	突破 (toppa) breakthrough, breaking into the enemy camp	二うむ (niramu) to bear down on
手陣 (tejin) enemy camp	〜取り (〜tori) threat to capture (one piece), fork (on two pieces)	狙い (nerai) aim, target, objective
手順前後 (tejunzengo) *wrong order of moves	取る (toru) 1. to capture, to take 2. to threaten	狙う (nerau) to aim at
手筋 (tesuji) 1. tesuji 2. way of playing	な行 (na, ni, nu, ne, no)	のぞく (nozoku) to peep
手損 (tezon) loss of tempo	中飛車 (nakabisha) Central Rook	伸び過ぎ (nobisugi) overextended
手得 (tedoku) gain of tempo		は行 (ha, hi, fu, he, ho)
		敗局 (haikyoku) *lost game, lost/losing position

端 (hashi) edge
 端攻め (hashizeme) edge attack, attack on the edge
 端歩 (hashifu) edge pawn
 走る (hashiru) *to play (a rook move etc.), to move/bring (a rook) up
 離れ駒 (hanaregoma) loose/unprotected piece
 跳ねる (haneru) to play (a knight move)
 早繰り銀 (hayakurigin) Rushing Silver (opening)
 早逃げ (hayanige) early escape
 反撃 (hangeki) counterattack, counterplay
 反則 (hansoku) infringement
 引く (hiku) to pull back, to withdraw, to retreat, to play (a silver move etc.)
 飛先 (hisaki) *front of the rook, rook file
 飛車 (hissha) rook
 必死 (hisshi) brinkmate, hisshi
 必勝 (hissho) *certain win/victory
 平香交 (hirakuyōmajiri) even/lance handicap, alternating even game and lance handicap
 平手 (hirate) even game

歩 (fu) pawn
 封鎖 (fūsa) blockade
 歩切れ (fugire) out of pawns, having no pawns in hand
 歩越し銀 (fugoshigin) silver in front of its pawn
 不詰 (fuzume) (there is) no mate
 船囲い (funagakoi) Boat castle
 不成 (funari) does not promote, 'equal's'
 振飛車 (furibisha) Ranging Rook
 変化 (henka) variation, line
 変型 (henkei) irregular (opening)
 棒銀 (bōgin) climbing silver, bogin
 本譜 (honpu) *main line, actual score /game
 ま行 (ma, mi, mu, me, mo)
 紛れ (magire) *playing a confusing move
 負け (make) defeat, loss
 まむしのと金 (mamnushi no tokin) viperous token, snake in the grass
 守る (mamoru) to defend
 丸暗記 (maruanki) *memorizing by rote, learning book moves

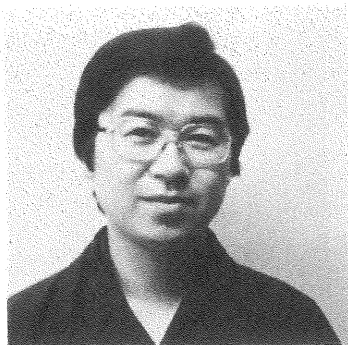
右玉 (migiigyoku) Right-side king (opening)
 見せる (miseru) to threaten
 美濃囲い (minogakoi) Mino castle, Cape castle
 美濃崩し (minokuzushi) Breaking down the Mino
 妙手 (mysu) *brilliant/excellent/beautiful move
 向飛車 (mukaibisha) Opposing Rook (opening)
 無理筋 (murisuji) *unreasonable, unsound, illogical (move)
 名人戦 (meijinzen) Meijin Tournament
 持駒 (mochigoma) piece in hand
 持歩 (mochifu) pawn in hand
 や行 (ya, yu, yo)
 矢倉 (yagura) Fortress (opening ある)
 矢倉崩し (yagurakuzushi) Demolishing the Fortress
 矢倉中飛車 (yaguranakabisha) Central Rook variation of the Fortress
 破る (yaburu) to break in
 優勢 (yūsei) *(to have) better prospects,

the upperhand, the advantage	
有段者 (yūdansha) dan player	
有利 (yūri) advantage	
緩い手 (yuruite) *slack/non-forcing move	
良い手 (yoite) good style	
横利き (yokogiki) sideways effect/action (rook)	
横歩 (yokofu) side pawn	
横歩取り (yokofudori)	Side Pawn
(opening)	
寄せ (yose) (early) endgame, getting access to the king, bringing the king near mate	
寄せ切る (yosekiru) *to finish (the king) off	
読む (yomu) to analyze, to see ahead	
弱い (yowai) weak	
ら行 (ra, ri, ru, re, ro)	
楽勝 (rakushō) *an easy win	
理想型 (risōkei) ideal shape	
竜 (ryū) promoted rook, dragon	
良形 (ryōkei) good shape	
両取り (ryōtori) fork	
連続王手 (renzokuwate) continuous checks	
連打の歩 (rendanofu) *successive (striking) king pawn drops	



〈翻訳者略歴〉

1947年生まれ。ブラッドフォード（イングランド）、ストラスブルグ（フランス）、プレショフ（チェコスロバキア）及びモスクワ大学で現代言語を研究。作家、技術翻訳士。ニューキャッスル大学（イングランド）にてコンピューター翻訳を基礎とする技術日本語の課程を考案。現在、英国ソフトウェア会社にて将棋の電算化に従事する傍ら英字雑誌「将棋」、「碁世界」へ定期的に寄稿。趣味は日本のゲーム、特に碁・将棋等の歴史研究。氏自身碁・将棋の棋力もかなりなもので「石ブレス」及び「英国囲碁連盟」のために5冊の英訳書を著す他、「碁への招待(Invitation to Go)ーオックスフォード大学出版部」、「将棋の指し方(How to play Shogi)ー英国将棋協会刊」の著書がある。



〈著者略歴〉

昭和28年1月31日静岡県に生まれる。昭和43年に四級で広津久雄八段の門下。入段昭和45年、二段昭和46年、三段昭和47年、四段昭和49年、五段昭和51年、六段昭和54年、七段昭和55年、そして昭和58年に八段に昇る。この間、昭和49年には新人王戦に優勝、昭和50年度〈将棋大賞〉に勝率第1位、新人賞、昭和53年名棋戦優勝、昭和53年度連勝賞と輝かしい活躍。菊地常夫五段、鈴木輝彦六段、神谷広志四段は兄弟弟子である。将棋の海外普及にも活躍し、数回ロンドンを訪れ本書の翻訳者ジョン・フェアベアン氏とも親交がある。趣味も多く、特にクラシック音楽には造詣が深く常にその公演に出掛ける程である。

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M マン・ツウ・マン・ブックス

ここを直せば強くなる

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落丁・乱丁本はお取替え致します。

I need to thank many people for making this reprint of *"Better Moves for Better Shogi"* possible.

I wrote to Mr. Aono Teruichi, 9-dan, whom I had briefly met in 1984, in care of the Nihon Shogi Renmei in Sendagaya, Tokyo, Japan. I was please to receive a favorable response almost immediately from Takashi Nomura, who is now in charge of the international promotion of Shogi with the Nihon Shogi Renmei, and who was for ten years the editor of *"Shogi Sekai"* magazine as well as being the editor of *"Habu's Brain"*.

I need to give special thanks to Mr. George Fernandez, Amateur 4-dan, who is a perennial New York City Shogi Champion and an invitee to several international shogi events, including the 1996 Amateur Ryu-O Tournament in Tokyo, for providing me with a mint copy of the original book that has been used in this reprinting. This contribution was of great importance, because none of my sources in Japan were able to obtain a copy of this book.

I need to thank Mr. Mario Sacripante, who spent 39 years in Japan before returning his home in the United States, for translating the letter from Takashi Nomura into English. Mr. Sacripante is one of the very few and perhaps even the only native born American who is so totally fluent in reading, writing and speaking Japanese that he can actually read and write Japanese better than most Japanese can. Mr. Sacripante provided an accurate translation of the letter from Takashi Nomura, when my own wife, who is Japanese, was unable to do so.

Sam Sloan
March 27, 2009

Better Moves for Better Shogi

by Aono Teruichi

Foreword and acknowledgments by Sam Sloan

I learned to play Shogi, which is the Japanese variety of Chess, substantially from this book plus the book "*Shogi for Beginners*" by John Fairbairn, plus playing a lot of shogi in Japan.

By studying this book, I was able to progress in just three months from rank beginner who did not even know the legal moves of shogi to one-kyu and to be invited to be the representative of the United States of America in the Amateur Shogi Championship held in Tokyo in 1984.

Of course, I had spent a lifetime playing chess and the similarities between chess and shogi helped to make that possible. Actually, shogi is more similar in strategy to double bughouse chess. I became a much better double bughouse player as result of learning shogi.

Years later, when I was out of practice and wanted to get back into playing shogi, I was distressed to learn that this book was not only out of print but it had become extremely rare and was almost impossible to obtain even in Japan. In addition, the original publisher, "Man to Man Books", was out of business.

Better Moves for Better Shogi

by Aono Teruichi

Translated into English by John Fairbairn

**A Bilingual Book in
Japanese and English**

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